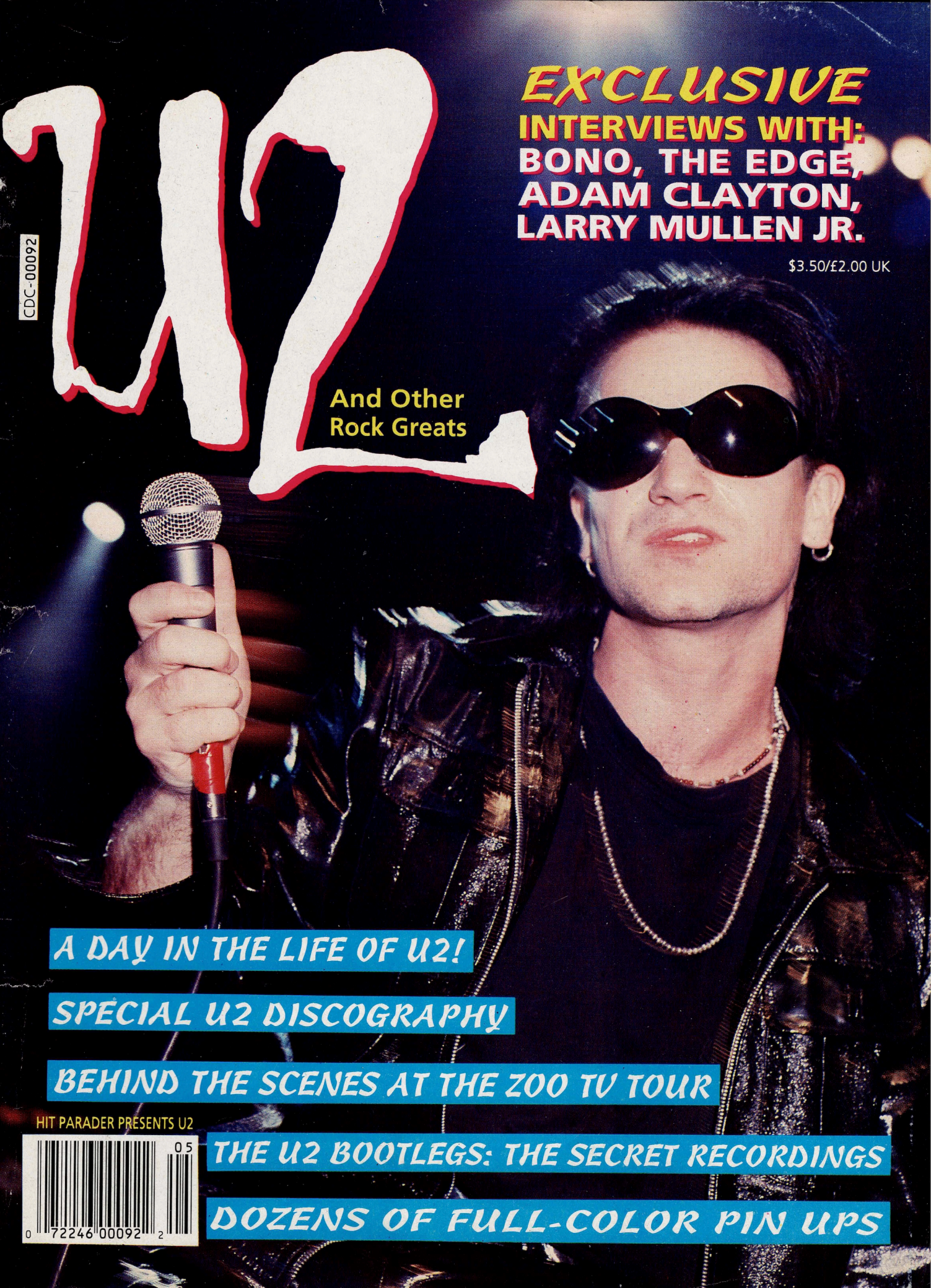
U2
And Other Rock Greats
EXCLUSIVE
INTERVIEWS WITH:
BONO, THE EDGE,
ADAM CLAYTON,
LARRY MULLEN JR.
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SPECIAL U2 DISCOGRAPHY
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THE U2 BOOTLEGS: THE SECRET RECORDINGS
DOZENS OF FULL-COLOR PIN UPS

PHOTO: TODD KAPLAN/STAR FILE

U2 The name alone conjures up strong emotions in music fans around the world. Quite simply, no band over the last decade has made as much of a political, social and artistic impact as this Irish quartet comprised of vocalist Bono, guitarist The Edge, drummer Larry Mullen Jr., and bassist Adam Clayton. As the band launches their massive summer tour of America, we take this opportunity to salute their accomplishments with this special issue dedicated to the spirit, talent and achievements of U2—a very special band.

U2

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CONTENTS

2 THE HISTORY OF U2
THE BAND, THE LEGEND

8 U2 FAN FORUM
COMMENTS PRO AND CON

10 IT'S A BUSINESS
A LOOK AT THE DOLLARS & CENTS SIDE

12 PHOTO SPECIAL
U2 LIVE ON STAGE

14 EXCLUSIVE INTERVIEW:
BONO

18 THROUGH THE YEARS WITH U2

22 BEHIND THE ZOO
A SPECIAL CONCERT REPORT

26 U2 IN THEIR OWN WORDS

28 DID YOU KNOW?
LITTLE KNOWN FACTS ABOUT U2

30 U2: THE COMPLETE ALBUM DISCOGRAPHY

34 CENTERFOLD: U2

36 EXCLUSIVE INTERVIEW:
LARRY MULLEN, JR.

38 EXCLUSIVE INTERVIEW:
ADAM CLAYTON

42 THE SECRET U2 RECORDINGS
THE LIVE & STUDIO BOOTLEGS

44 THE STORY BEHIND THE SONG
U2'S BIGGEST HITS

46 EXCLUSIVE INTERVIEW:
THE EDGE

50 THOUGHTS ON U2
THE BAND THAT SHOOK THE WORLD

52 STARS TALK ABOUT U2

54 A DAY IN THE LIFE OF U2
A SPECIAL REPORT!

58 INXS
ROCKIN' THE WORLD

60 THE CURE
WISH YOU WERE HERE

62 THE ZOO TV TOUR
AN EXCLUSIVE PICTORIAL

COVER PHOTO: KEN SETTLE

THE HISTORY OF U2

THE BAND, THE LEGEND

Summer 1979: U2 formed in Dublin, with The Edge (guitars, piano and vocals), Bono (vocals, guitar), Larry Mullen Jr. (drums), and Adam Clayton (bass).

December 1979: U2's first London concerts, and included club gigs like the Hope and Anchor (with an audience of nine people), and The Rock Garden.

April 1980: U2 were signed to Island Records.

August 1980: *A Day Without Me* was released. U2 returned to Dublin to begin work on their debut album.

October 1980: **Boy**, produced by Steve Lillywhite and recorded at Dublin's Windmill Lane Studios, was released. This record received unanimous critical and public acceptance. At this time, their third single I Will Follow was also released. U2 embarked on a major British tour and played their first shows in Europe in Belgium and Holland.

November 1980: U2 commenced their first American tour, performing at clubs on the East Coast.

July 1981: *Fire* was completed during a break in their US tour at Compass Point Studios in Nassau. *Fire* gave U2 their first British chart single. The remainder of the summer was spent recording **October**, in Dublin with Steve Lillywhite once again at the controls.

October 1981: The release of *Gloria* gave U2 their second UK chart single. **October**, the LP, charted at number 11 on its first week of release and, within a month, earned the band their first silver disc. Throughout that month U2 played an eighteen date, sold-out tour of Britain.

November 1981: U2 returned to America for the first part of the **October** tour.

January 1983: The release of *New Years Day* gave U2 their first top ten hit in Britain.

February 1983: U2 played 27 sold-out dates in Great Britain.

March 1983: **War**, produced by Steve Lillywhite, was released.

April 1983: U2 began a three month US tour. Within a month **War** entered the US top ten and the band received their first American gold record. The tour finished with U2 playing a series of stadium gigs to over 10,000 people a night.

November 1983: **Under A Blood Red Sky**, U2's first live disc was released. At the end of the month the band traveled to Japan for their first concerts in the Far East.

March 1984: In the 1983 **Rolling Stone** Critics Poll, U2 were voted Band Of The Year.

May 1984: Work begins on a new album with Brian Eno and Daniel Lanois as producers.

August 1984: U2 played in New Zealand, their first shows in a world tour.

U2 in 1981: In the wake of Boy's initial success.

September 1984: U2 played *Pride (In The Name Of Love)* the first fruit of the new U2/Eno/Lanois collaboration.

October 1984: **The Unforgettable Fire**, produced by Eno and Lanois, was released. The tour continued with concerts in France, Belgium and Holland.

November 1984: U2 played their first British concerts in over eighteen months which included two shows at the Wembley Arena.

December 1984: U2 continued their tour with a series of concerts on the east coast of America finishing with two concerts in Los Angeles and San Francisco.

February-May 1985: The band headlined a massive US tour that continued through May, that included Madison Square Garden in New York City.

April 22, 1985: *The Unforgettable Fire* single is released in England.

July 13, 1985: U2 are one of the bands involved in **Live Aid**, Wembley Stadium.

February 1986: U2 won the Best Band and Best Live Aid performance categories in **Rolling Stone**'s Readers Poll. The Critics Poll placed U2 in a tie for the number one slot with Bruce Springsteen & The E Street Band.

May 1986: U2 played **Self Aid**, an all day concert in Dublin for the benefit of Ireland's unemployed.

June 1986: The band interrupted work on songwriting to play six American shows in aid of Amnesty International. The tour, **A Conspiracy Of Hope**, also featured The Police, Peter Gabriel, Lou Reed, Bryan Adams, The Neville Brothers, Joan Baez and Ruben Blades, among others.

Autumn 1986: U2 start work on a new album.

March 9, 1987: U2's new album, **The Joshua Tree**, is released. The album produced by Daniel Lanois and Brian Eno, was recorded in Dublin.

March 16, 1987: *With Or Without You* released as a single worldwide. The following day, **The Joshua Tree** entered the British charts at number one. It was the fastest selling album in British music history.

PHOTO: NEIL ZLOZOWER

THE 1987 JOSHUA TREE TOUR

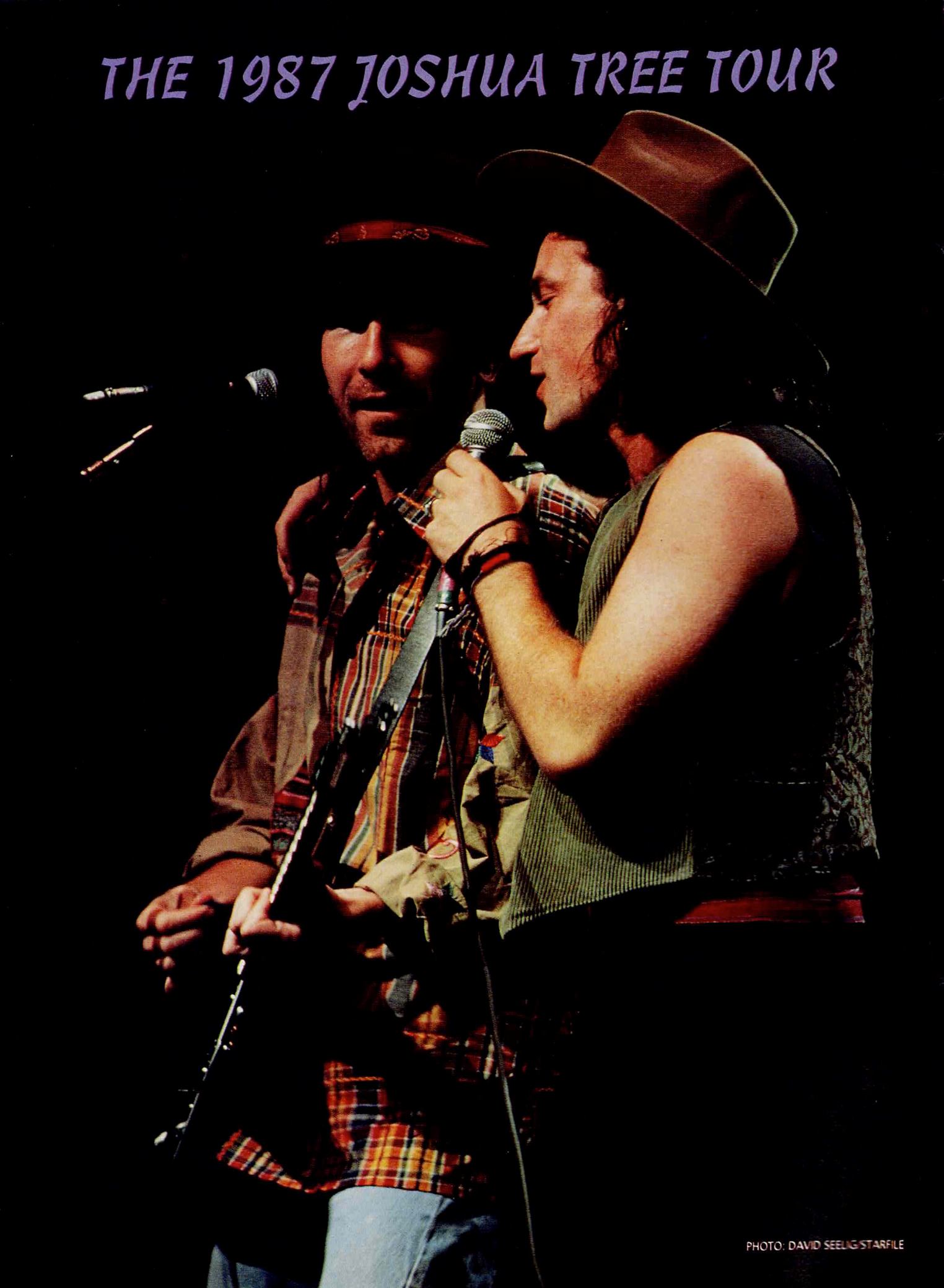


PHOTO: DAVID SEELIG/STARFILE

April 2, 1987: U2 opened their world tour in Arizona. **The Joshua Tree**, which entered US charts at number seven in America.

April 27, 1987: **The Joshua Tree** reached number one in the US charts, and US make the cover of **Time**, **"U2, Rock's Hottest Ticket."**

August 31, 1987: *Where The Streets Have No Name* is the third single released from **The Joshua Tree.**

September 10, 1987: U2 embarked on a 50-date North American tour.

September 26, 1987: As the tour started, U2 began filming **Rattle And Hum** with The New Voices of Freedom at the Calvary Baptist Church in Harlem. They shot a gospel version of *I Still Haven't Found What I'm Looking For.*

November 2, 1987: The band roamed around Elvis Presley's Graceland, and cameras spied Larry Mullen Jr. on one of the King's famous bikes. U2 began recording at Sun Studio in Memphis.

November 7 and 8, 1987: Augmented by 70 additional people, the crew filmed two complete U2 concerts in black and white. This was the first time on **The Joshua Tree** tour that a complete concert was filmed.

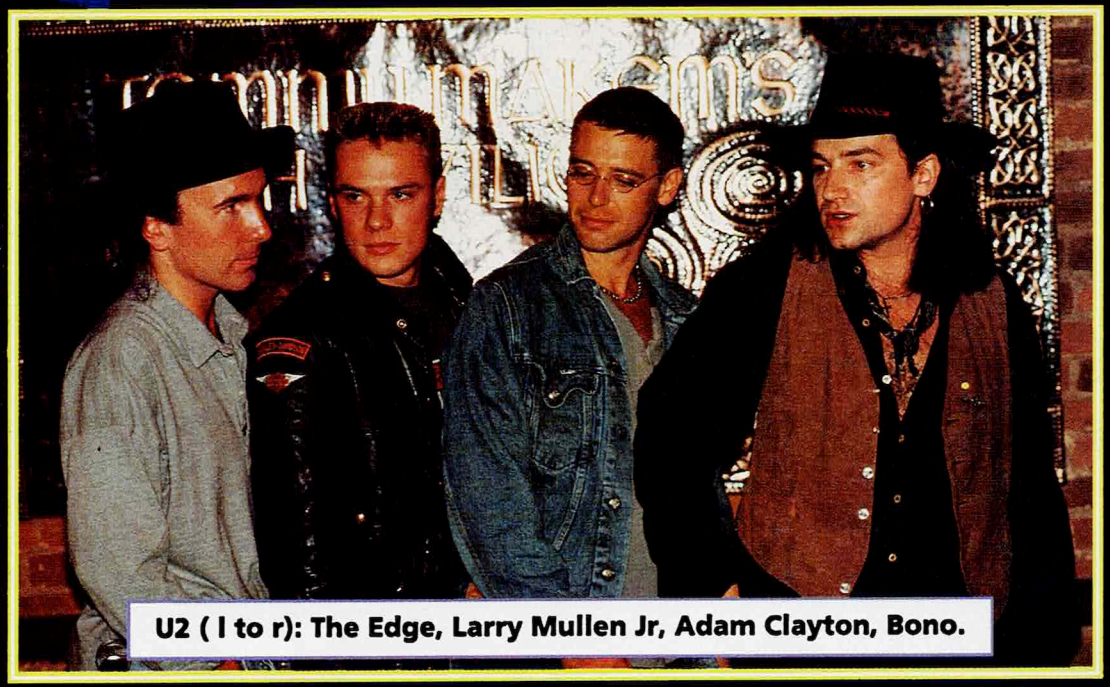
November 11, 1987: The band gave an impromptu street concert at high noon at The Embarcadero Center, in the heart of the San Francisco Financial District. The concert was captured by the crew as Bono escaped jail for spray painting a free form sculpture with the words "Rock'n'Roll Stops Traffic." The happening caused international headlines.

November 24, 1987: U2 at the Tarrant County Arena in Ft. Worth, TX for a concert date with one of their all-time music idols, B.B. King. They composed a song together, *When Love Comes To Town*. They all rehearsed it backstage and then performed it before a rapt house. The song was recorded for the double album.

December 7, 1987: *In God's Country* was released as a single in America.

December 12-19, 1987: A 120 member film crew arrived in Tempe to capture the frenzied activities involved in he rehearsals as well as the December 19 and 20 concerts which wrapt their Joshua Tree tour and provide the climax for **Rattle And Hum**.

December 19 and 20, 1987: U2 end their world tour with two concerts at the Sun Devil Stadium in Arizona. In eight months the band played over 100 shows throughout America and Europe; **The Joshua Tree** sold in excess of 13 million copies around the world, topping the charts in 22 countries.



U2 (l to r): The Edge, Larry Mullen Jr, Adam Clayton, Bono.

May 17-23, 1987: U2, and director Phil Joanou arrive in Dublin to shoot U2 on their home turf. Filming took place throughout the Irish capital. Joanou interviewed U2 individually and together.

May 26, 1988: Leaving Dublin for Los Angeles, they stop off in Memphis and return to Sun Studio to film and record a new song they've written, *Angel of Harlem*.

September 15, 1988: *Desire*, the first sing from the upcoming double album was released worldwide. *Hallelujah Here She Comes*, the B-side, was not available on the album and featured Billy Preston on organ and backing vocals.

October 11, 1988: The double album, **Rattle And Hum**, was released. The album, produced by Jimmy Lovine, includes nine new U2 songs and six tracks which were recorded during their last American tour.

March 15, 1989: The double album was declared a platinum seller in the US. July 1, 1989: Despite continued requests from promoters U2 refused to tour to support **Rattle And Hum**, believing the album and movie served as their own documents.

October 1, 1989: U2 take a well deserved breakthrough the the entirety of 1990, before joining forces again to begin writing material for **Achtung Baby.**

February, 1991: Writing for the new album continued and plans are made to enter Hansa Ton Studios in Berlin with Lanois and Eno to begin recording.

September 15, 1991: Recording of the albumcompleted, with additional tracks done in various studios throughout Dublin. 12songs were completed for **Achtung Baby**, with a video for the album's first single, *The Fly*, filmed.

November 18, 1991: **Achtung Baby** was released, with the album immediately hitting number one in sales charts around the world—including the US. *The Fly* entered heavy MTV rotation.

December 15, 1991: The album is certified platinum in the US.

February 29, 1992: U2's Zoo TV Tour began with a concert in Lakeland, FL. The show features floating cars and a set featuring material from **Achtung Baby**. It's not until 40 minutes into the set that the band played any of their more familiar "hits." All shows on the tour were an immediate sell-out.

June 1, 1992: U2 announced plans for a massive US summer tour that would see them perform in giant stadiums throughout the country. All shows were immediately sold out.

July 15, 1992: **Achtung Baby** achieved quadruple platinum sales in the US, marking it as one of U2's most successful albums ever.

U2 FAN FORUM

We Discover What's Really On Their Minds!

I just saw the greatest show of my life. U2's music and Bono's stage presence can't be compared with any other band. After the show we, naturally, started to leave Madison Square Garden. The guy I was with told me to look at a man behind me. I looked and couldn't figure out who he was. Then my friend said, "That's William Kennedy Smith." Immediately I ran across the street because I didn't want to deal with him. But it was kind of funny to realize that even William Kennedy Smith went to a U2 show. Maybe he even listened to their music.

Stacy Kitchen
Bronx, NY

I think Bono's got a lot of guts falling into the crowd at U2's arena shows. What if we dropped him?

Tom Pena
El Paso, Tx

There is no band as great as U2. I have all their albums, videos and saw **Rattle And Hum** every weekend when it came out in the movies. Ever since they first played the states, I've gone to all their shows. There was a date at the Channel in Boston. I remember going backstage and meeting the band. Every trip after that, I'd hang out by the backstage door. Bono got to know my face. We've talked about everything from women to songwriting. I wish I could go on the road with them and work tech. But I think I'd be rather starry eyed doing my job. I really love U2. I know they're regular people. But it's pretty intense watching them on the video or going to their shows. They're people but they're also famous performers. But what's on the stage is really them as people.

Eric O'Hanlen
Cambridge, MA

U2's not my favorite band. I like Queensryche the most. But I think U2 has a lot of serious songs that really do make a differerence. It's obvious, with all the success they're having, they got what they deserve. It's always great to find a big band that's not a sell out.

Gail Durante
Long Island, NY

I love the **Joshua Tree** album, but I don't like **Achtung Baby**. I think U2 made a drastic move with this album. We were expecting to hear songs that were as good as **Joshua Tree**; you could call what I wanted to hear **Joshua Tree, part 2**, for all I care. But because of all the experimentation on **Achtung Baby**, it sounds like U2's regressing. I thought **Boy** had a lot of experimental tracks—not finished songs and lots of new wave interludes. Nowadays it's not cool to be a new waver unless you're like the Cure. Then new wave is all you can be. So it's more cool to be an intellectual jazz musician. That's what U2 did on **Achtung Baby**. Also the name **Achtung Baby** sort of scares me. It's like they're being Nazis. I'm Jewish. I'm not a Christian. I'm beginning to think that U2 are taking their Christianity too seriously and really believe they're a master race. Why don't they downplay the God trip? Why don't they realize that their words can hurt people?

Matt Smith
Easton, PA

PHOTO: ANNAMARIA DiSANTO

Bono: What if the fans dropped him?

I love **Achtung Baby**. Obviously when U2 happened big with **Rattle And Hum** and **Joshua Tree**, all their fans were expecting U2 to make an album in the same style. Achtung Baby's a great surprise and a bold step for a band that can afford to rest on its laurels.

Jennifer Johnson
Paterson, NJ

The **Zoo TV Tour** was totally amazing. From the belly dancer in *She Moves In Mysterious Ways* to The Edge's guitar playing, this band knows how to entertain an audience. I dare you to find another band who cares as much about the fans as U2.

Mike Scott
Stamford, CT

U2 really knows what's going on in the world. Their **Zoo TV**

Tour, Achtung Baby album, plus the interviews with the band really show that these famous rock stars are in touch with what's happening in the world. The concert is absolutely amazing. With the industrial and gothic feel of the songs, it's obvious this band is in touch with the darkness in the world today. U2 are like God; they're omniscent.

Perry Osbourne
Nashville, TN

U2's cool. They look like normal people. Let's face it, The Edge doesn't have the greatest body in the world. Bono's definitely not a pretty boy; in fact I'm trying to figure out if he's going bald. And Larry and Adam are looking more like each other as the years pass.

Mike,
Ventura, CA

U2 will be regarded as today's answer to Led Zeppelin. They have lots of songs that are as good as *Stairway To Heaven*: *New Years Day*, *Pride*, *I Will Follow* and *One*. *Sunday Bloody Sunday* is a masterpiece. So are *Angel of Harlem* and *When Love Comes To Town*. They've definitely changed the course of rock and roll. They're the band that made grown ups like punk rock.

Slash
New York, NY

U2's got a sound that you can recognize. Except for all the U2 clones that are out there, there's no band that sounds like U2. With the chimey guitars, heavy rhythm and Bono's voice, they're definitely a great bands. I think that the artists that get big hits and last in rock and roll are artiststhat are like no one else, whether people like them or not. Metallica is different than anyone else. So is Michael Jackson, Guns N'Roses, Madonna, Garth Brooks, Kiss....the list goes on and on. But nobody is like U2. And that's why they're such a great band.

Mike Faley

U2 makes no compromises when it comes to making music. They got their own sound and that's not because they fall into any one category. They make their own music without any compromise. Each album is different. They've evolved and changed with their music. I think if musicians don't change, they'll be stagnant and all their albums will be as boring as George Thorogood's music.

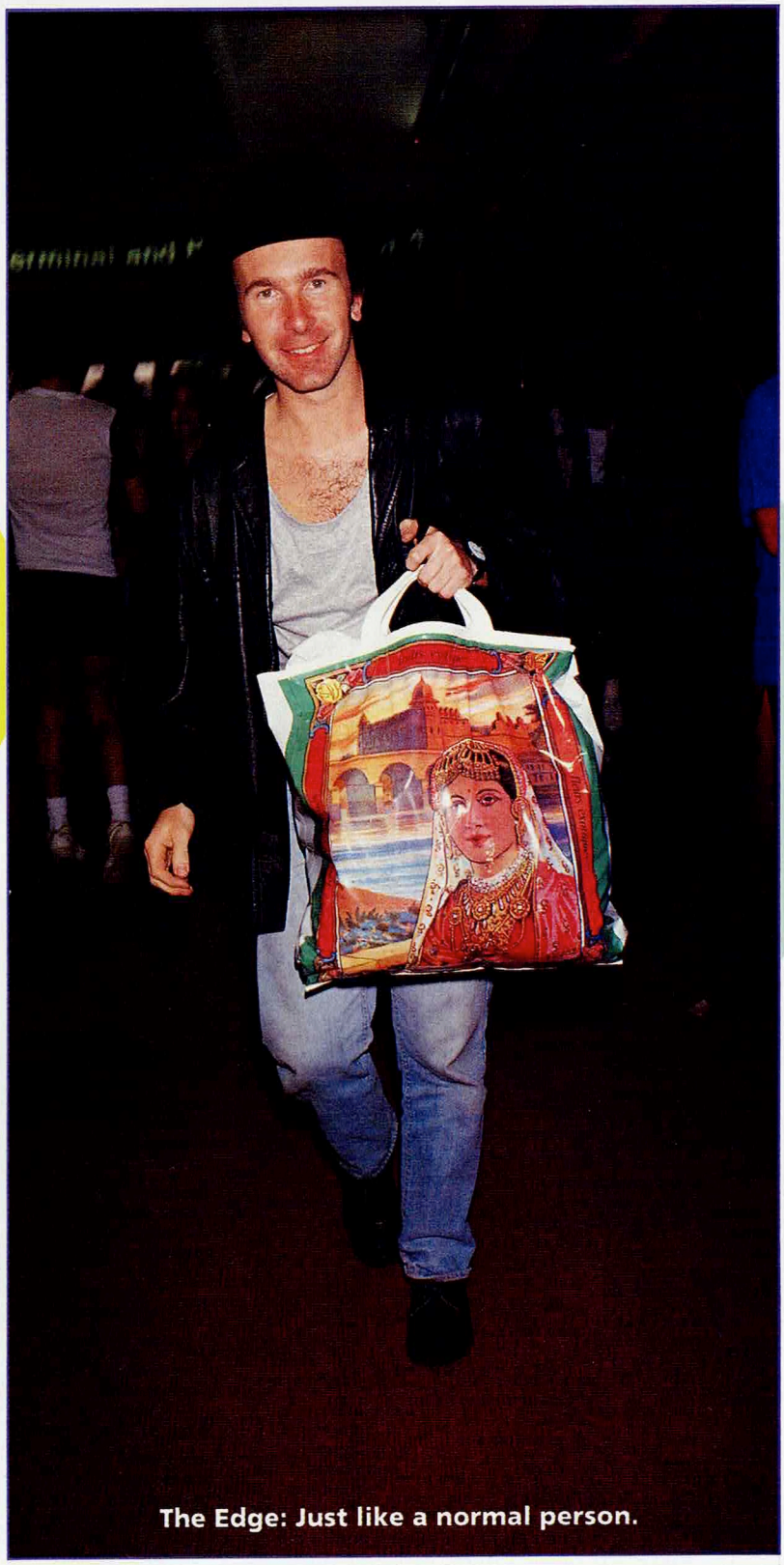
George Harris
Buffalo, NY

I really enjoyed U2's version of *End Of The World* on The Concert For Life to raise funds for AIDS awareness. There were a lot of highlights of that show—Extreme, Elton John singing with Axl Rose, Lisa Stansfeld coming out in rollers, Liza Minelli (what a great entertainer....no wonder Freddie Mercury loved her), and more. But to hear Bono sing a Freddie Mercury song with such passion, I swear the man must have been at Freddie's death bed. Same with Liza Minelli. I'm the biggest Queen fan in the world. And I just want to thank U2 for caring.

Unsigned

U2 are phony and pretentious. They take themselves so seriously. How come they're never looking into the camera when they take their promo shots? They're trying to be sensitive art farts. Who does Bono think he is? God? Why did he write that song *God* and why does he tell me to register for Amnesty International, fight against AIDS, not go to South Africa and be politically correct? I can't stand people like that. U2 are entertainers not politicians. I liked them until they started telling me how to live. Then I realized they were mindless liberals.

John Greir
Kansas City, MO



The Edge: Just like a normal person.

PHOTO: BOB SCOTT/STAR FILE

LARRY MULLEN, Jr.

PHOTO: STAR FILE

U2

IT'S A BUSINESS

We Take A Hard Look At The Financial Side Of Being The World's Favorite Band.

BY BOB GROSSWEINER

When the North American concert season concludes in December, U2 will undoubtedly head the list of top grossing acts of the year according to charts in the touring trade publications. U2 already held this distinction in 1987 when they topped the *Performance Magazine* chart with a gross of $35 million, attracting 2,035,539 fans for 79 **Joshua Tree** tour concerts.

Projections indicate that the Irish quartet will wind up with the second largest grossing North American tour in recent years, second only to the Rolling Stones' **Steel Wheels** tour of 1989 that grossed $98 million.

In a very deliberate booking strategy, U2 decided to perform indoors in arenas in the winter/spring with a series of one-nighters. (They played two nights each in Los Angeles and Tacoma, Washington.) Even though U2 could have played at least a week in most major markets, the Irish aggregation wanted to create a demand that would far outstrip supply, and boy, did they. Ma Bell knows!

Tickets went fast and furious, selling out as quickly as the computers could print them. In Los Angeles, the phone company estimated that five million calls were attempted by fans attempting to be one of the privileged few to buy a ticket of the U2 Sports Arena show. Over two million calls were made in the Boston area for the Boston Garden show. Of course, some would-be patrons utilized the repeat mechanism on their telephones.

While a Lakeland, Florida, show sold out in a rapid four minutes, 49 seconds, a Palace of Auburn Hills concert outside of Detroit sold out in 17 minutes, breaking a house record with a gross of $526,600. All tickets for the tour were priced at $25.00, except $24.50 in Lakeland, Florida.

The **Zoo Tour** began February 29 in Lakeland where the group rehearsed for a week and wound down in Vancouver, Canada, on April 23. In total, the 32 shows in 30 cities had 31 sell-outs—The San Diego Sports Arena missed by a mere 84 seats of selling out. **The Zoo Tour** grossed $13,186,962 in North America, attracting 534,261 fans.

The operative word is "gross." When a band performs in a theatre, arena or stadium, it has to rent the venue on a four-wall deal, which means that the band has to pay for all expenses associated with the concert, including rent, sound and lights, staging, stagehands, labor, security, ushers, insurance, catering, limos, cleanup and other costs. In major markets with high rentals and high labor costs, most bands strive to take home 35 percent of the gross while in smaller markets with a cheaper rent and reasonable labor charges, the band can take home up to 70 percent.

But that is just the start of the expenses. The booking agent usually gets 10 percent (although some superstars only let their booking agency realize five percent or less) and then there is management's commission as well as the legal and business manager's fees or points (percentages). The band still has to pay transportation, room and per diems to a slew of traveling road crew that goes from city to city.

On the road, U2 and its essential entourage travel by chartered jet leased from the luxurious MGM Grand Air where in the front of the cabin, one sits in comfortable leather swivel chairs or can lie down in a cabin at the rear or stand at a long bar down one side of the interior. And U2 is staying at the best four star hotels in each city rather than employing one city as a hub.

As soon as the **Zoo Tour** concluded in North America, U2 announced its European tour, 25 indoor shows from May 7-July 18. And, at the same time, the group started to put tickets on sale in select markets for its summer stadium tour, **Zoo TV Outdoor Broadcast.** Those tickets also went like hot cakes, selling out Giants Stadium in 20 minutes, resulting in an unadvertised show to be quickly added that also sold out five hours later for a total of 115,000 tickets in New Jersey that day alone! U2 will tour North America for ten weeks, starting at Giants Stadium on August 11, with the tour concluding right before Halloween. There is also speculation that U2 will perform six shows in the New York Metropolitan area alone.

U2's manager Paul McGuinness is an outspoken advocate against ticket scalping and extreme precautions were taken to try to make sure that tickets did not reach the hands of scalpers. For the indoor dates all ticket sales were done by telephone, and to try to insure that there were no repeat buyers, credit card numbers were run through a computer and repeat requests were thrown out. Of course, there was still scalping since each buyer could purchase up to four tickets. The **New York Daily News** reported that a block of center tickets near the stage was scalped at $650 per seat while reports of $1,200 a ticket in Los Angeles were heard.

Once, inside the arena, U2 fans had a chance to choose from a slew of merchandise, including a packet of two U2 condoms for two dollars, easily the best selling item. At New York's Madison Square Garden one could drool over U2 jogging pants ($35), oversized T-Shirt ($28), pocket T-shirt ($25), white T-shirt ($23), black T-shirt ($23), event T-shirt (New York) ($23), baseball cap($18), kids T-shirt ($15), bandana ($10), program ($10), poster ($8), pin ($7) and button ($5). With merchandise reportedly ranging between $6-12 per concert -goer and with U2 taking home between a reported 30-35 percent of the merchandise gross per concert, U2 cleaned up in merchandise sales, probably in the area of $4 million.

U2 has been touring in support of its most recent album, **Achtung Baby**, which was released last November 19. It was quickly certified gold (500,000 copies sold), platinum (one million copies sold) on January 21 of this year. However, the record stalled somewhat and did not reach double platinum until March 3. By the end of April, it had just attained triple platinum status.

PolyGram, which owns Island Records, U2's label, set a goal of seven million domestic copies earlier this year; U2's **The Joshua Tree** sold five million domestic copies. It should also be noted that U2, at one time, reportedly owned 20 percent of Island Records, which was later sold to PolyGram Records a few years ago for a reported $300 million. U2's share would have been $60 million!!!

U2 LIVE ON STAGE

There's a palpable energy whenever U2 takes the stage. Mere words can never capture the excitement that runs rampant as soon as those lights go up and the band launches into their set. As they proved once again on their Zoo TV Tour, there's nothing else in rock quite like U2 live on stage.

PHOTO: EBET ROBERTS

Bono: "You only get disillusioned if you had illusions to begin with."

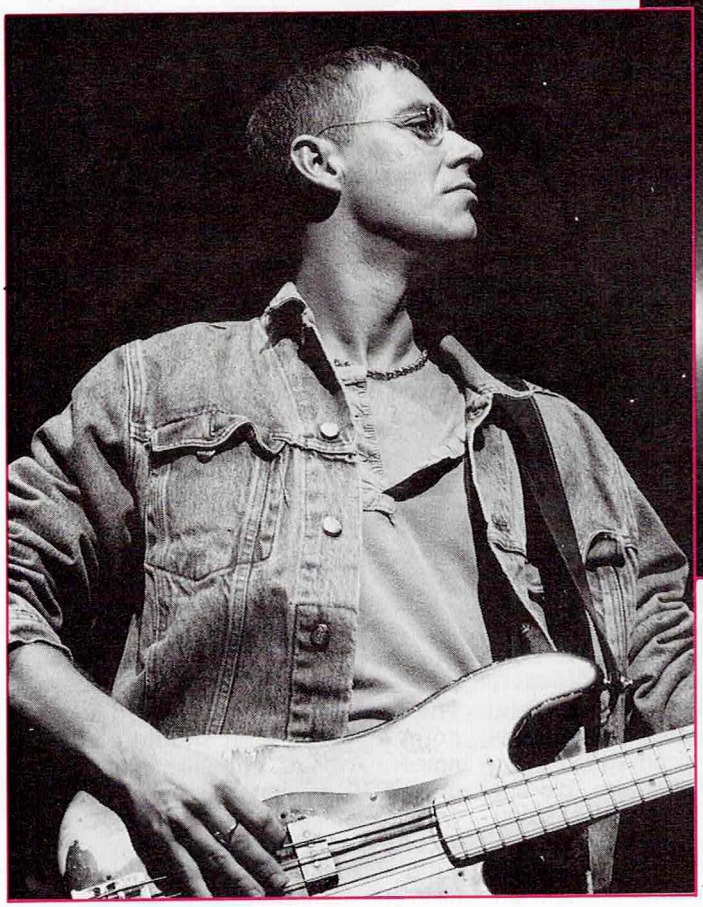


PHOTO: BOB LEAFE

Adam Clayton: "Playing shows in big concert halls takes a lot more out of you than playing in clubs."

PHOTO: EBET ROBERTS

"I'm amazed how Bono gets so many ideas into a song."

The Edge: Many fans have cited his more eclectic guitar sound on this tour.

PHOTO: TODD KAPLAN/STARFILE

EXCLUSIVE INTERVIEW

BONO

"You'll criticize us for ignoring some of the earlier material, but you've got to let go of some things."

BY KEVIN CONNAL

"It's six o'clock in the morning...it came without a warning...I will sing, sing a new song...how long, to sing this song? How long to sing this song?" Those lyrics ring out loud and clear on the song *40*, which not only closed U2's November, 1983 disc **WAR**, but a whole era for the band, then only five years old.

Bono explains, "We'd been together since 1978," when they met through drummer Larry Mullen Jr.'s ad which hung on the bulletin board at Dublin's Mount Temple School, Ireland's equivalent to high school. "We had grown so much by that record (only their third, it followed 1980's **Boy** and 1981's **October**), that we felt a dire need to close the first volume, and turn the page to the second."

But how could they ever dream what the sequel would hold. For the last 10 years U2 has been big, we're talking massive, we mean larger-than-life.

"Yeah, it's really quite wild when you sit back and mull it all over," Bono smirks from a Four Seasons Hotel sofa during a break on their current U.S. tour.

"So much has happened since that early period of this band. I try not to think about it all too much or dwell on it. Because if, and when you do, it is really quite overwhelming. It will suck you up like a giant magnet scoops a helpless, tiny paper clip."

Bono's intensity level is feverish as always, so he sucks in this cheeks in vivid motion, slurping to clearly illustrate this meaningful, yet momentarily vital parallelism.

It's cool-down time after a soundcheck at Boston Garden, and he's not in any mood for a serious interview, or for any interview at all, for that matter. So instead, he sits, he ponders, he studies and he draws conclusions. This is the "formula" (he hates that word) for U2 these days. Thus, given the phenomenon surrounding the band, their latest disc, **Achtung Baby** and their sell-out **Zoo Station** tour, that formula is the equivalent of success in the 1992 music industry.

Lyrically, Bono has grown with each subsequent U2 record. Initially, he was the angry adolescent striking out at life. Then he crept forward with curious inquiry to life's inadequacies and their very existence. Then he literally looked around him and he didn't like what he saw. With violence raging in nearby Belfast, and bombings occurring around every bend he was confronted by a world gone awry. He even let guitarist David "The Edge" Evans step out from on *Seconds* from the **WAR** LP, while Edge often joked with the audience waving "It takes a second to say goodbye, say goodbye, say goodbye!"

Edge was singing about instant death, with tongue firmly in cheek, while most of U2's adoring fans waved back without a trace of suspicion. The song has been displaced from the live set in recent years, but not with party anthems. More like blatant thought-provoking blasts, raging ahead both lyrically and perhaps even more so, musically. **The Joshua Tree**'s *Bullet The Blue Sky* quickly comes to mind. With Bono looking like a lost soul barely escaping rapid rounds of fire all around him, he sings of the sky being

"You assess our records. Don't I have the right to do the same?"

PHOTO: LISA FANTINO/STAR FILE

PHOTO: TODD KAPLAN/STAR FILE

BONO

PHOTO: VINNIE ZUFFANTE/STAR FILE

lit up like a fireworks celebration when in fact, it is deadly defamation which lies at the core of his rebel-rousing vocal on that particular track.

Fire seems to pop up in many U2 scenarios, and there is reason for that. Says Bono, "It is an evocative and truly amazing image. It can be so very destructive and cold in one sense, yet so securing and lending warmth, the next."

That statement is vintage Bono. Like himself and his band, there is contradiction clearly evident. U2 has always claimed that they were not political, yet they call an album **War** and, on their followup to that, sing two songs about Martin Luther King. And neither *Pride (In The Name of Love)* nor the lamenting *MLK* were mere tributes. They were passionate pleas at hope—for a nation, for the world.

Furthermore, U2 has longed disclaimed any relation to romanticism. Yet, experiencing them on stereo, or more convincingly, in a live setting, don't tell me that on *With Or Without You*, *One*, or virtually any track on the latest disc, that this band doesn't wear its heart on its sleeve.

The personal favorite song is the gutwrenching *Until The End Of The World*, where Bono sings "We ate the food/we drank the wine/everybody having a good time/but you-you were acting like it was the end of the world."

Does Bono draw his lyrics from within his own world's infrastructure?

"Sometimes, I guess," he thoughtfully says. "In the beginning, I most definitely did. Then I think around the time I was writing songs which made it onto the **War** album, I don't really think so. At that point we were a young cocky band that had the world by the balls in our minds, although not in many other people's minds."

He continues, "Then I think we went through an entirely different transition with **The Unforgettable Fire**. For one thing, we really began incorporating some very different sounds and textures. Edge really began toying with keyboards and that allowed us to create the moody atmosphere which is prevalent throughout that disc. Lyrically, I do still draw from within."

He continues, now on a proverbial Bono roll. "With **The Joshua Tree**, I think we really achieved something very special. It may have lacked the seamlessness of **The Unforgettable Fire**, but it had such a massive sound to its music and massive body to its lyrics."

If Bono is sounding a bit self-righteous and you detect a bit of conceit, don't be alarmed. He is guilty of a bit of both. Only, to him, it is anything but guilt.

He asserts, "Hey, you assess our records and tours and write about how you perceive them, and tell whether you like them or not. Don't I have a right to do the same?" He is smirking now, flashing his typical wise-ass grin, while palms are open, towards the sky.

"And to bring it all up to date with **Achtung Baby** and the **Zoo Station** tour we let it all hang out. You'll criticize us for ignoring some of the earlier material which you've seen us play a dozen times (how prophetic he was; the omissions are as sorely missed as the fresh inclusions are joyously welcomed), but with each subsequent album and/or tour, you've got to sort of let go of some things. It's kind of like old girlfriends, you have to get over it because life goes on."

—-So simply put, by a man so morosely complex.

"Songs are like old girlfriends. You have to get over them because life goes on."

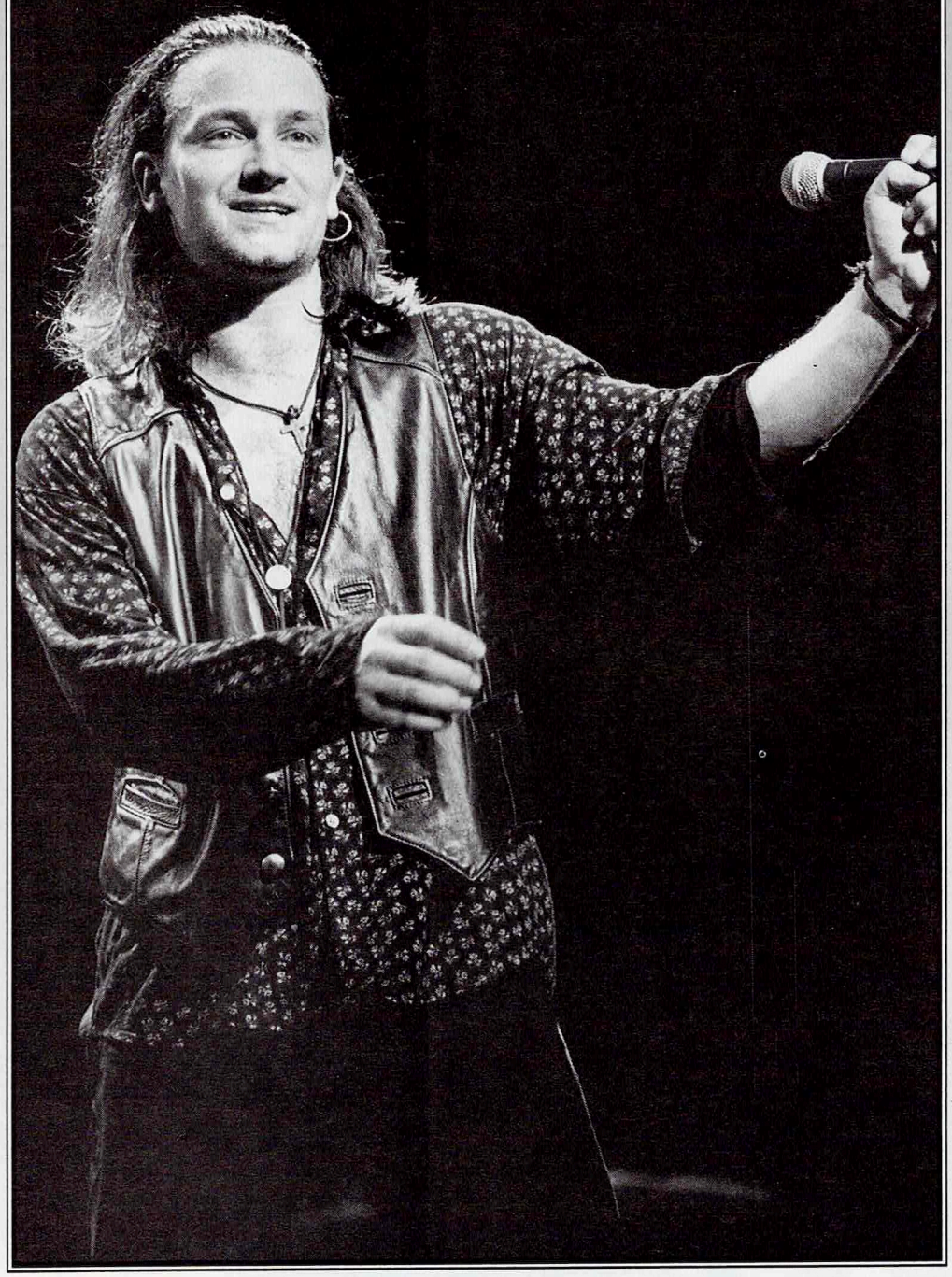
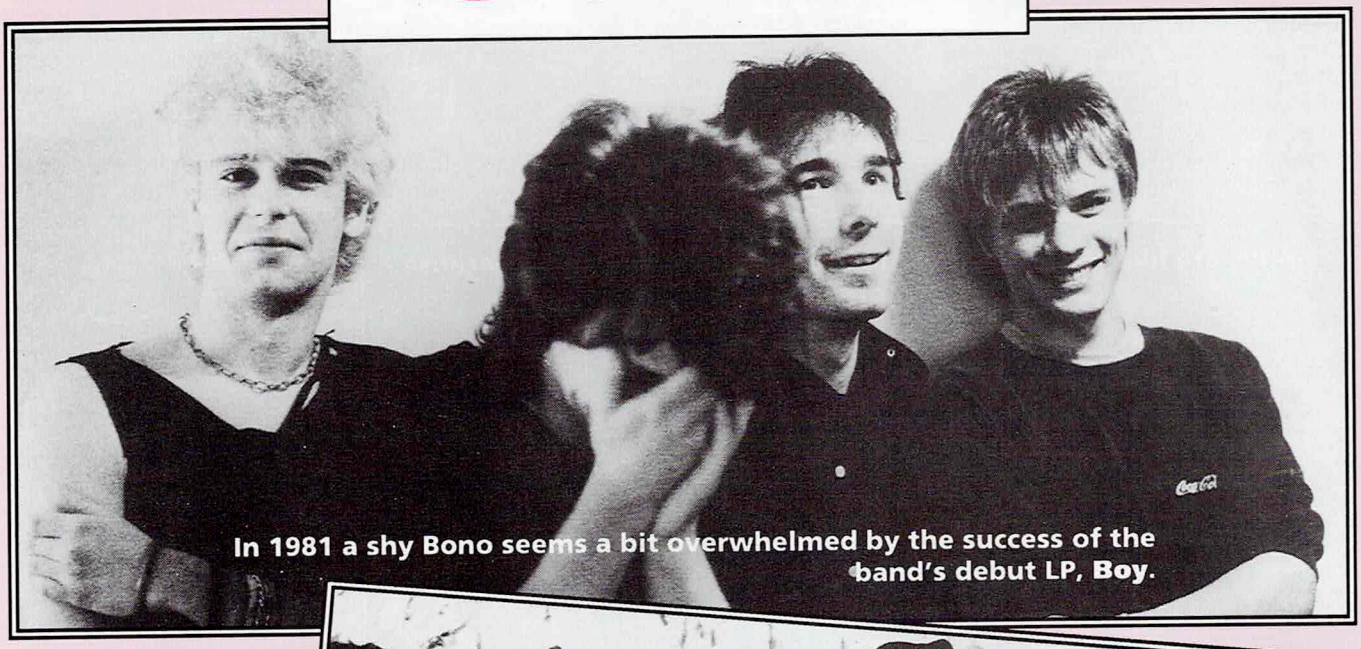


PHOTO: EBET ROBERTS

THROUGH THE YEARS WITH U2



In 1981 a shy Bono seems a bit overwhelmed by the success of the band's debut LP, **Boy**.

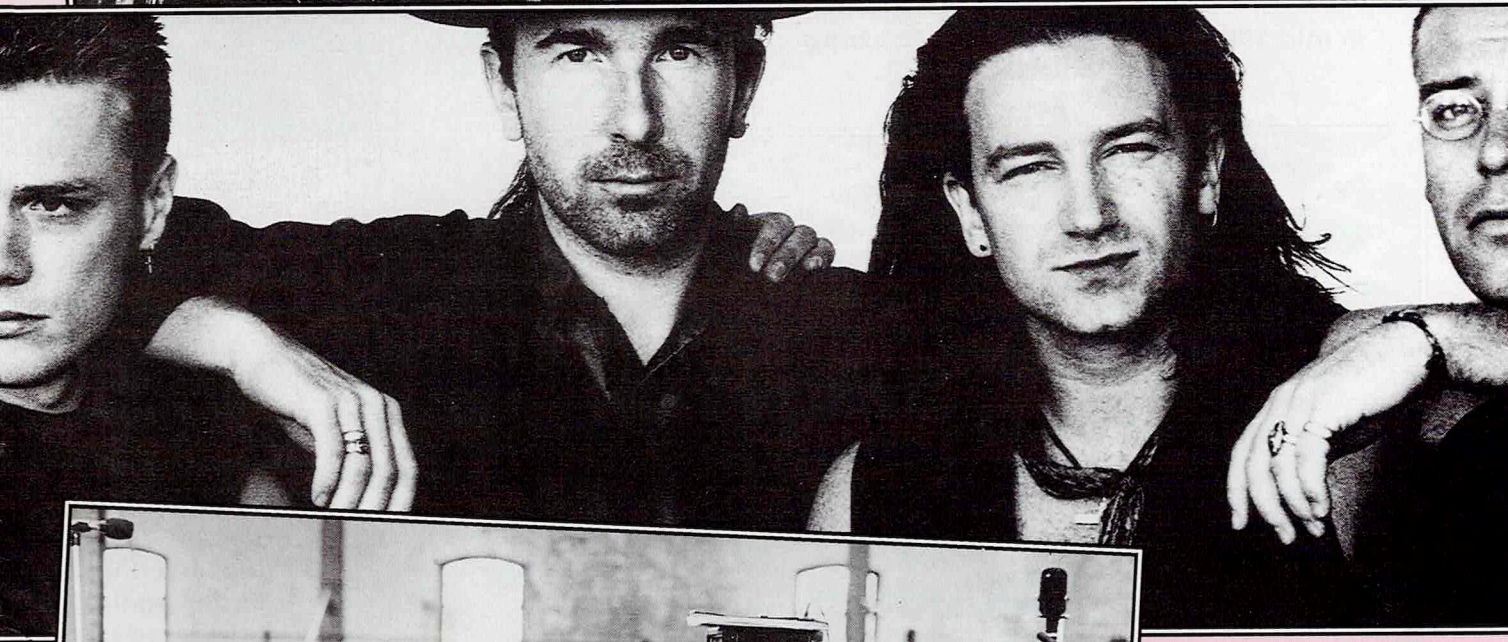
By 1983 the success of War had given U2 a strong international following.

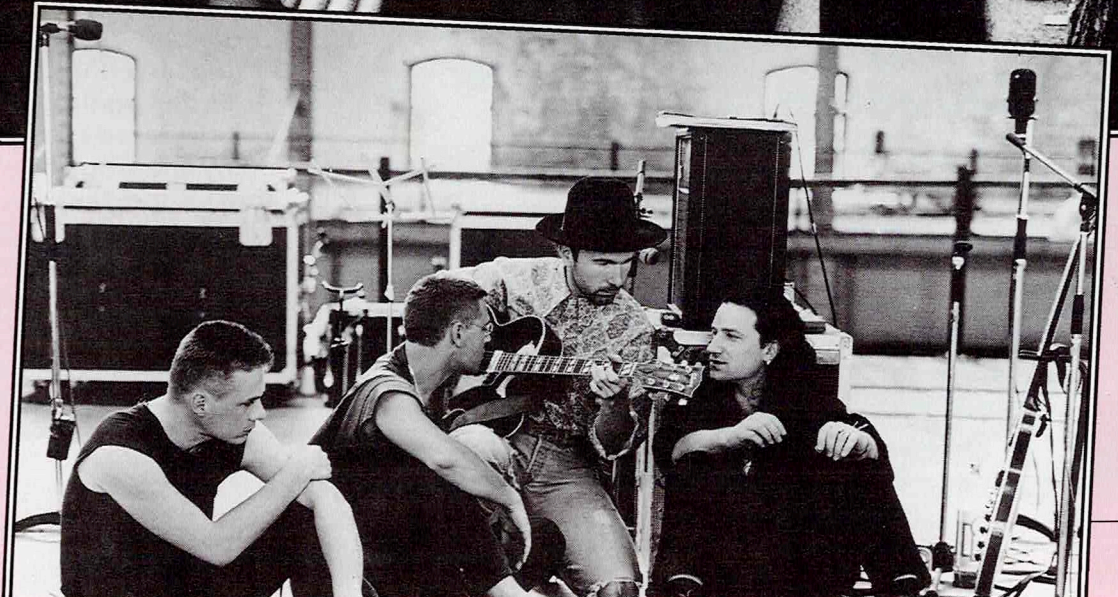
With 1984'sThe Unforgettable Fire, the group was being hailed as "the saviors" of rock.

By 1986, U2 was being called "The Band Of The Decade."

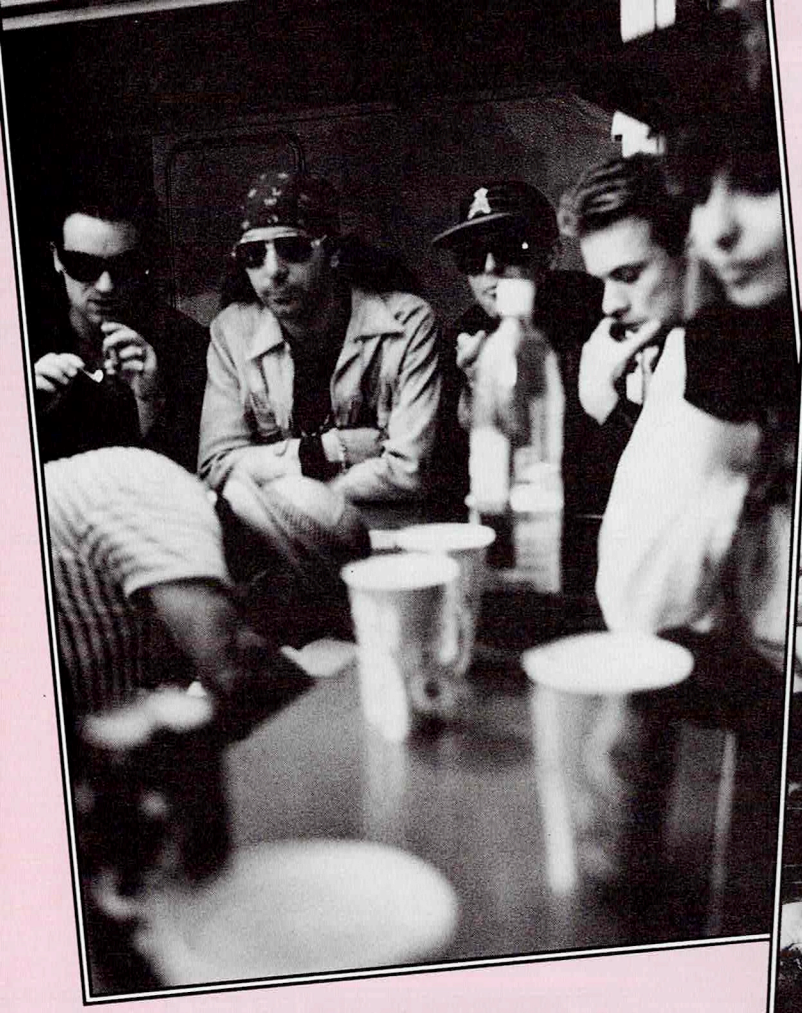
Early in 1985, U2 performed their first sold-out shows in American arenas.

1987's **The Joshua Tree** sold five million copies world wide.

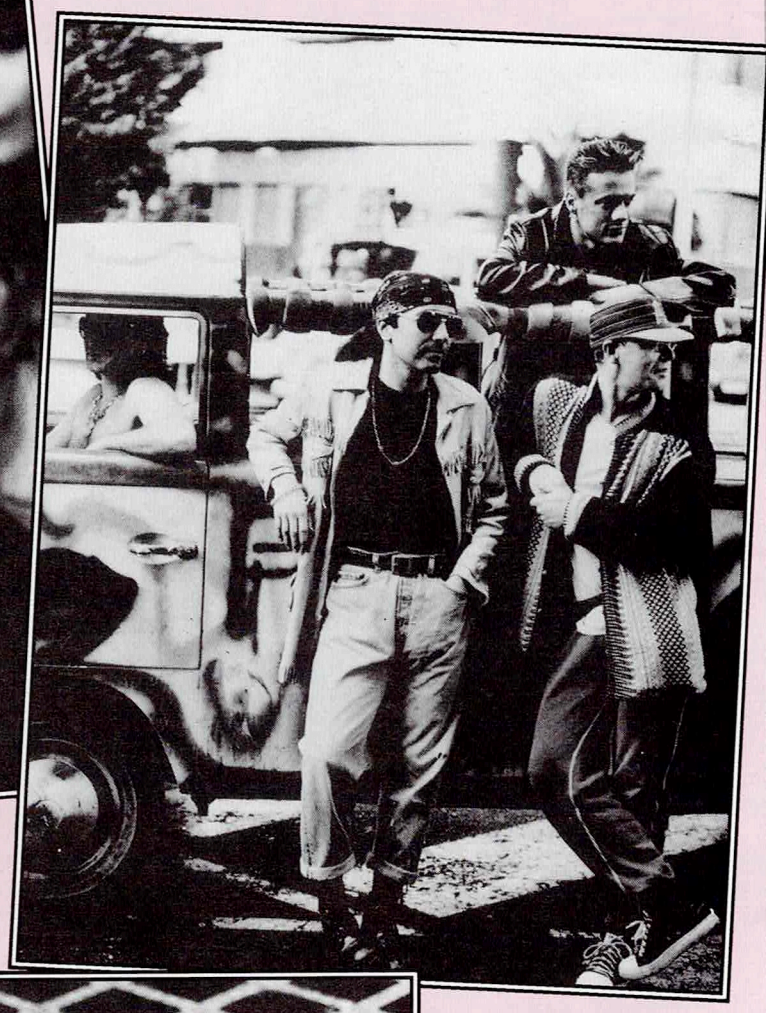




1988's **Rattle And Hum** sessions proved to be "among our most interesting," according to The Edge.



In mid-1991, U2 began work on **Achtung Baby** in Berlin.



No, this wasn't the tour bus used on the **Zoo TV Tour**.

Summer, 1992: U2 finds itself on the road again; considered by many the single most important band in the world.

PHOTO: NEIL ZLOZOWER

BEHIND THE ZOO

A SPECIAL CONCERT REPORT

Bono and company were more interested in pushing the new tunes than the stock anthems.

BY BRENDA HERRMANN

For five years, American U2 fans waited. Finally those patient legions were rewarded when the Irish supergroup started its 1992 **Zoo Tour**.

Rather than play Guns N' Roses-style at a huge outdoor venue, rife with MTV coverage and mass promotion that wasn't to come until the summer, U2 opted for an event shrouded in secrecy and limited to stadiums that held a maximum of 20,000 people.

A trabant floats over Bono's head.

PHOTO: ANNAMARIA DI SANTO

Over the deafening cheers, Bono screamed, "We've got a satellite dish—we can beam this anywhere in the world! But not tonight—this is a private party!"

In just under two hours, U2 performed 20 songs divided basically into four sections of music: new material, and acoustic set, a hits package and an encore of love songs.

Not surprisingly, Bono and company were more interested in pushing the tunes from **Achtung Baby** rather than the stock anthems and crowd pleasers such as *Pride (In the Name of Love)*. In fact the first eight songs were taken from the current hit album.

Kicking off with *Zoo Station*, the first song was entire sensory overload. Bono, in dark wrap-around shades and a black outfit, swayed out, barely visible through the backlighting. As Edge chimed in—his guitar sounding like a backfiring car—the lights came up and the audience could see the television screens set up around the stadium and the German Trabant cars hanging from the rafters. The band had purchased the automobiles (that's a pun, get it?) while recording the album in Berlin and, with the colorful car shells and TV sets flickering in the lights, the whole arena took on the appearance of a high-tech junkyard. It was quite a change from the group's past, stripped-down shows.

A small stage island was set about 100 feet from the mainstage. It was this

ADAM CLAYTON

PHOTO: STAR FILE

PHOTO: STAR FILE

THE EDGE

small stage that gave the show an intimate feeling—one minute the bandmembers were a distance away and the next, they would be on a small stage just five feet from the fans.

The performers had to carefully scale the small aisle to the area, avoiding the videocameras set up along the railing Whereas Edge was cautious, Bono sashayed the runway like a beauty-contest winner—and the female fans loved it. While it's this prancing that has led some critics to charge that the singer is "full of himself," Bono seemed to be making fun of it all as he vamped it up with overblown sensuality.

All the while, images and phrases such as "We are the victims of our own malaise" or "The universe is exploding because of one man's lie" flashed across the five large video screens and 13 TVs set up around the arena. Showing a bit more humor than usual, the band also had messages like"Call your mother" sandwiched between the more sanctimonious ones. In a way, the lighthearted of the messages reflected the new album which focuses so much more on human emotions rather than on activist messages.

Barely allowing for applause, U2 launched into *The Fly*, Bono's voice battling the guitars and metallic percussion of the song with intensity. Most fans found the opening two songs to be the highlight of the show—when each member of the band was at his peak. Perhaps it was because it was the first two songs of the concert, but even the big hits couldn't surpass the grand opening.

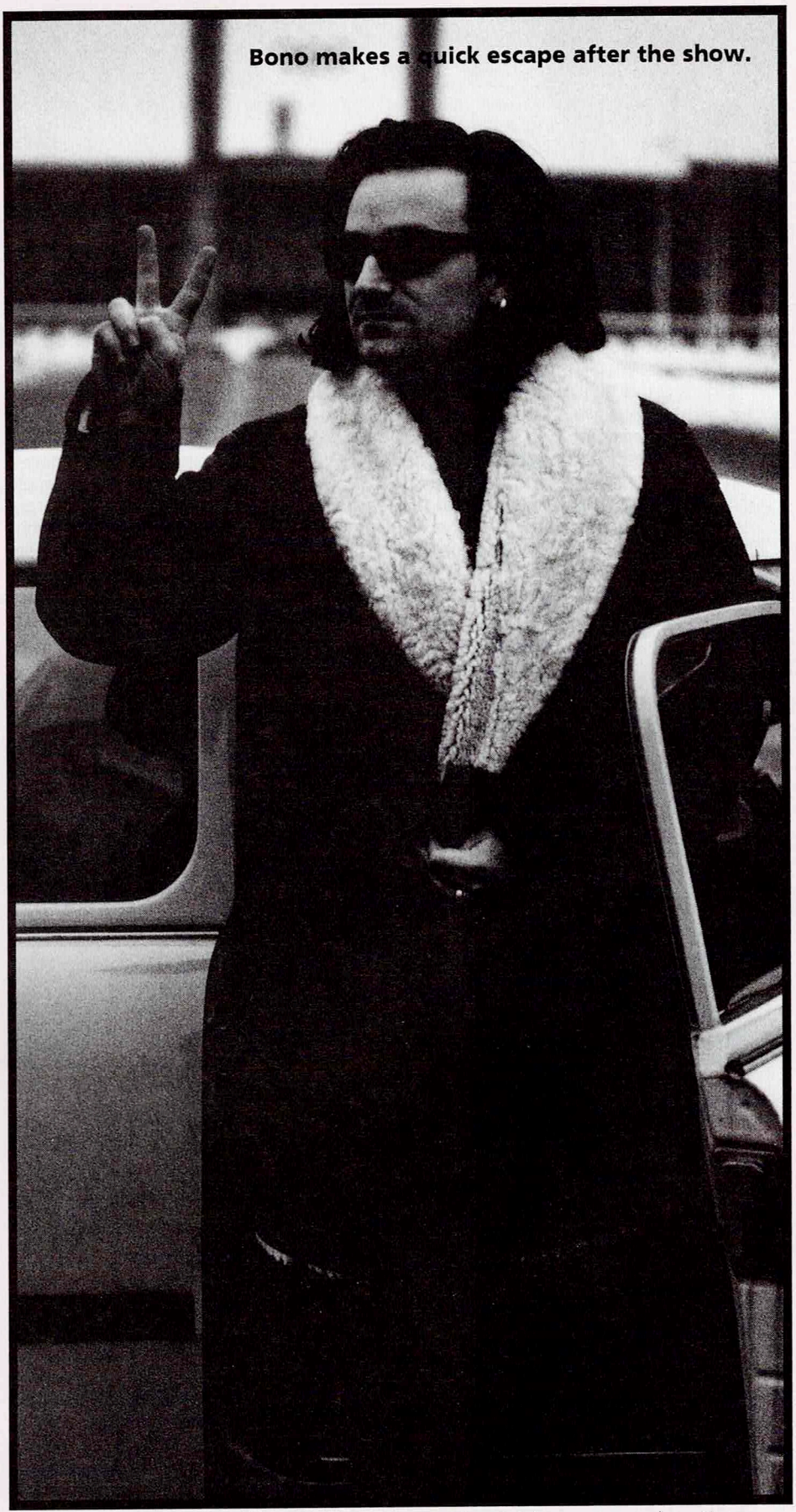
The enthusiasm of the crowd provided great cover for the band's less enthusiastic rendition of the old hits. The sound was just as Bono had once described it: "big music" rather than being of the grittier style of **Achtung Baby**. The band skipped all the songs from the first three albums, concentrating on the latter discs.

As the cheers recessed the band members moved one-by-one to a small circular stage in the center of the arena for inspired, acoustic versions of *Angel of Harlem*, Lou Reed's *Satellite of Love* and Bono's grandiose *Bullet the Blue Sky*.

During *Satellite of Love*, Edge stood on the small island stage as an overhead Trabant began to rotate. All the while playing, Edge nervously glanced up at the spinning car seeming half in awe and half scared of being crushed if it were to fall.

During *Bullet the Blue Sky*, Edge wore a headset as the sounds of bombs and fighter planes filled the stadium. The guitarist hunched and lurched as if he were piloting some war plane.

Donning a gold lame jumpsuit for the encore, Bono launched into a set of love songs—after kissing his image in a mirror and mouthing, "You're beautiful," again making fun of his egotistical image.



Bono makes a quick escape after the show.

The show closed with *Love is Blindness*, a mellow tune meant to calm the crowd rather than fire them up at the end as so many bands do. The only unusual point here came when Bono pulled a woman (and not the most attractive one, either) from the audience for a slow dance.

Certainly, it was a night to remember -

U2 IN THEIR OWN WORDS

"We thought with **Achtung Baby** we made a great record, but we didn't know if people were ready for it."

There is this degree of risk and excitement in our live show that makes it far more interesting than if it was a perfect set. I think perfect sets tend to get a bit dull because they end up sounding like the record, and really there's no feeling between the audience and the group.

ADAM CLAYTON

We thought that with **Achtung Baby**, we made a great rock and roll record, but we didn't know if people were ready for it. Everything now seems like it's junk food rock and roll, kind of airbrushed and polystyrene and explains itself easily.

BONO

When I listen to some of our previous records I feel a little uncomfortable. As far as the rhythm section goes there are some very good ideas, they're just badly executed. And the reason they are badly executed is that we were still learning.

LARRY MULLEN, JR.

When you've been doing this for as long as we have, I suppose in the back of your mind everyone thinks that maybe one day we're going to write together and we just won't have anything to say. Literally there will be nothing more to add.

THE EDGE

I think it's possibly dangerous to be spokesmen for people because a lot of people can be misguided by that. All we do in our music is raise issues. There are some things that need to be thought about a little more deeply than people are prepared to. I think all we do is bring those issues to people's minds.

ADAM CLAYTON

People see Bono as this very serious guy who is always carrying the weight of the world around on his shoulders, and that's not the whole picture. He's also a very funny guy.

THE EDGE

We made a conscious decision to play a certain card and paint a certain picture, We chose to use the photographs of Anton Corbijn and work on records with Brian Eno and Daniel Lanois to make those landscapes deliberately minimal and stark.

BONO

There were times since **The Joshua Tree** when our priorities got confused. There were times when you weren't sure what you were meant to be doing. Are you a musician? A rock star?

LARRY MULLEN, JR

There's a certain thing that happens to us on stage, a certain spark, a certain electricity. It's impossible to describe but it's sort of like, that *is* the show.

THE EDGE

There's always a sort of roughness about this band, but it's in control. It never really falls apart, although sometimes you think it might.

ADAM CLAYTON

We were all so young when we started making a lot of money and got all the material things, so it probably made us real serious bastards.

BONO

Throughout our career we've been struggling and fighting for survival; to get out of Ireland in the first place, to get a deal, just to make it happen. And I think we've finally got to a stage where we realized we could relax a bit.

THE EDGE

The name U2 had to serve the purpose of arousing interest in those who heard it. It had to be graphically strong and imply that we were of a certain age. I think it does that.

ADAM CLAYTON

PHOTO: VINNIE ZUFFANTE/STAR FILE

DID YOU KNOW?

LITTLE KNOWN FACTS ABOUT U2

BY JODI SUMMERS

*While U2 were recording **Achtung Baby** at Hansa Studios in Berlin, they rented a home that was formerly East German Government property. Among notable politicians who previously slept in the bed used by Adam Clayton was former Soviet Premier Leonid Brezhnev.

*Drummer Larry Mullen, Jr. is spending $750,000 on a Jaguar XJ220 - one of the world's fastest cars. His name's on the waiting list and he's expected to receive the vehicle sometime next year.

*The American cult band Negativland have raised a furor in the U2 camp. Last spring, the group released a single which featured a kazoo version of *I Still Haven't Found What I'm Look For* and a cover emblazoned with the name U2. Island Records, U2's record company immediately, went to court to obtain a restraining order against Negativland's label, SST Records - preventing the label from selling the single. In turn, SST repackaged and rereleased the single. The single sleeve now has a picture of a t-shirt that reads "Kill Bono" on it. Fearing further legal action, Negativland immediately wrote U2 begging forgiveness, and claiming they have severed all ties with SST Records.

*The battered East German Trabant car U2 used to promote U2's **Achtung Baby** album was recently sold for $30,000 - more than 30 times it's market value. Instead of pocketing the bucks, U2 donated the money to charity.

*Bono is a Bob Dylan fanatic, and wrote a poem called *Fifty Reasons Why I Love Bob Dylan* in honor of the folk hero's 50th birthday.

*Bono's best title was for a tune he wrote for T-Bone Burnett's 1984 album **Behind The Trap Door**. The tune was titled *Having A Wonderful Time, Wish You Were Her*.

*The mini message flashed across the video screen during U2's Atlantic Omni concerts caused the most international consternation had three simple words - "Bomb "Japan" Now" in the mist of many other topical words. It's had the Japanese public officials in a frenzy. "They have a right to free speech, but I hope their fans do not share the same opinion," stated international ambassador Mashashi Mizobuchi. "That message shows ignorance and insensitivity." The band claims the words were spewed out at random by a computer and were not meant to offend anyone.

*The Edge has not appeared in public without a hat in more that five years.

*During their American **Zoo Tour**, U2 traveled around the country in a customized Boeing 727 replete with a bar, lounge and several bedrooms. Waiting at every airport were five stretch limos to shuttle the group to and from their shows.

*U2 were dining at London's posh dinner spot Nikita's with a journalist when Bono removed every garment of clothing, including his black Calvin Klein underwear. Stripped to the raw in all his uncircumcised glory, Bono stated to journalist Sean O'Hagan, "That's better. Now ask me a question." Bono stayed naked throughout the meal.

*When U2 were working on the **Rattle And Hum** film and soundtrack they wanted to involve the surreal blues saxophone work of Captain Beefheart in the project. Bono sent Captain Beefheart a note and, in return, Captain Beefheart scribbled a note which began, "Dear Bongo, I'd be delighted to work with you." Bono was so peeved that his

The Edge: He almost quit U2 during the Achtung Baby sessions.

PHOTO: AARON/STARFILE

name was misspelled that he promptly abandoned any plans for collaboration.

*After The Edge's marriage to his wife of eight years Aislinn broke up, The Edge dated Julia Roberts. They spent some quiet time in his mansion in Oughterard County in Ireland, and Julia accompanied him to the premiere performance of U2's U.S. tour in Miami. Apparently the two became friendly when The Edge offered her sympathy when she called off her marriage to Kiefer Sutherland.

*While recording **Actung Baby** U2 almost broke up. The Edge took Bono aside and the two had a heart- to-heart. During the conversation The Edge stated, "I was finding it hard to reconcile my Christianity with being in a rock band" and said that he was thinking of quitting. "I said, 'Listen mate, I can't go on.'" Bono told The Edge that if he left U2, Bono would to break up the band.

*Playing games: Bono played harmonica on Melissa Etheridge's 1989 album and is credited under the pseudonym "Sonny Boy Hewson."

Once, when Los Lobos failed to make their appearance as the opening act for a U2 show, the members of U2 donned false beards and appeared as a country and western band called "The Dalton Brothers."

*U2 played their first London gig in December 1979 at a club called the Hope and Anchor. there were nine paying people in the audience .

*In May 1991, while U2 were working on tapes for **Achtung Baby,** their studio tapes were stolen. They took ads in the UK music press in May 1991 stating that "Island Records will take legal proceedings against any person who infringes their sound and recording copyrights." A bootlegger was arrested within eleven hours.

*While gigging in Detroit, Bono used his mobile phone to order 10,000 pizzas for a retinue of hungry fans. Two hundred pizzas arrived, as did a $2,400 bill.

*The man accused of murdering actress Rebecca Schaeffer in Los Angeles in 1990 claimed that he was inspired to do it by listening to the U2 tune *Exit*.

*"Should any artist hold back from putting out something because he's afraid of what somebody else might do as a result of his work?" questioned The Edge. "I would hate to see censorship come in, whether from the government or...personal."

*Bono may become a filmmaker. Mel Gibson's production company, Icon Production, recently bought the rights to the screenplay **Million Dollar Hotel**, which is written by Bono with the help of writer Nicholas Klein. The script is a drama about an establishment on L.A.'s Skid Row. Ironically, the hotel's roof was the site of the filming of U2's 1987 video, *Where The Streets Have No Name*. Rumor has it that Bono will get involved with the film's production after U2's **Zoo Tour**

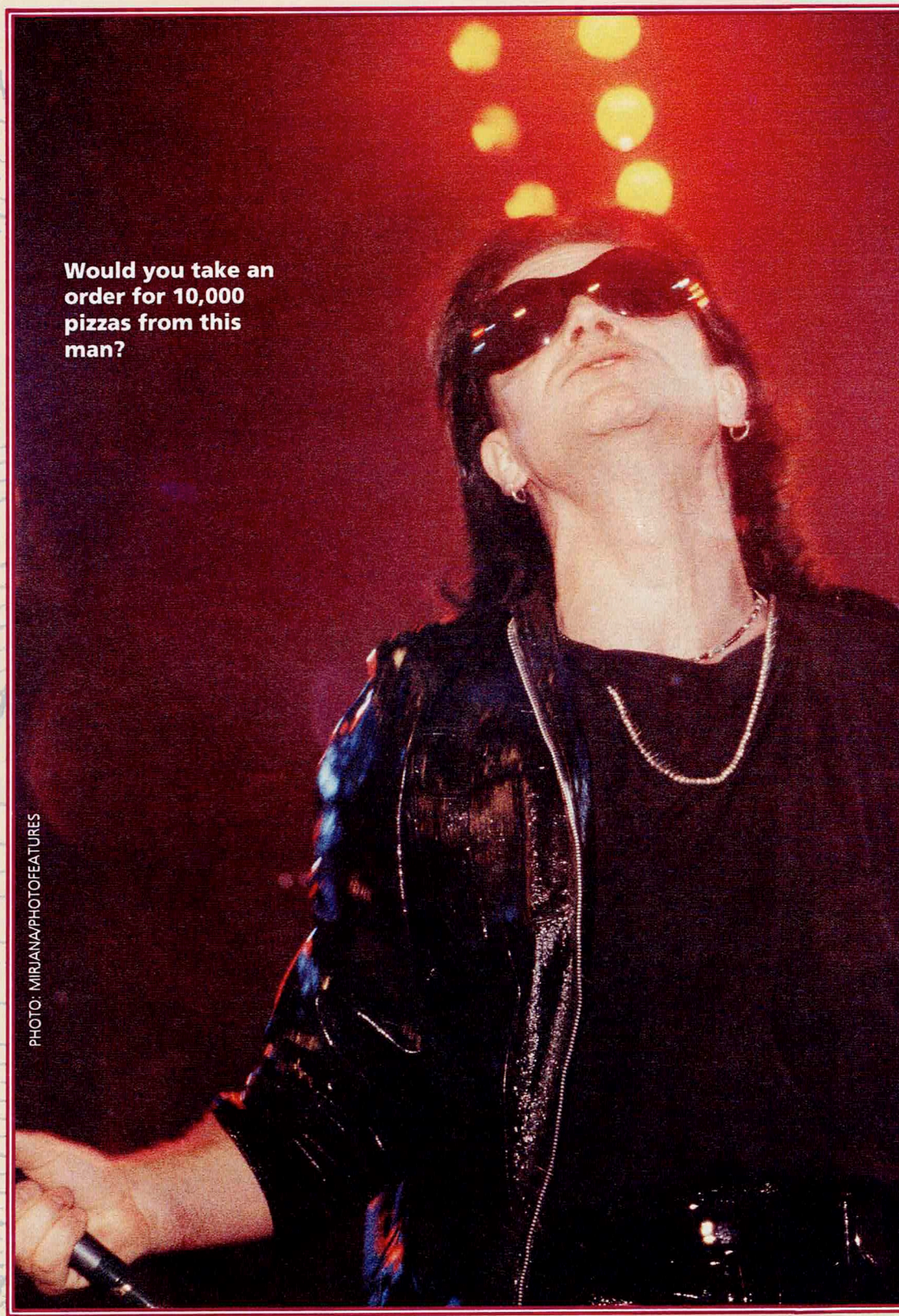


PHOTO: MIRIANA/PHOTOFEATURES

U2

THE COMPLETE ALBUM DISCOGRAPHY

U2 was formed in the summer of 1978 while its members were still pupils at Dublin's Mount Temple school. Comprised of Bono (vocals), The Edge (guitar, piano), Larry Mullen Jr. (drums) and Adam Clayton (bass), the group played small venues in their native Dublin and the following year released their first record, a one-off 3-track EP titled U2 3. By January 1980 U2 had built up a loyal following and The Hot Press (Ireland's leading rock magazine) Reader's Poll placed them at the top of five categories. In April, U2 signed to Island Records and one month later released their first single, *11 O'Clock Tick Tock.*

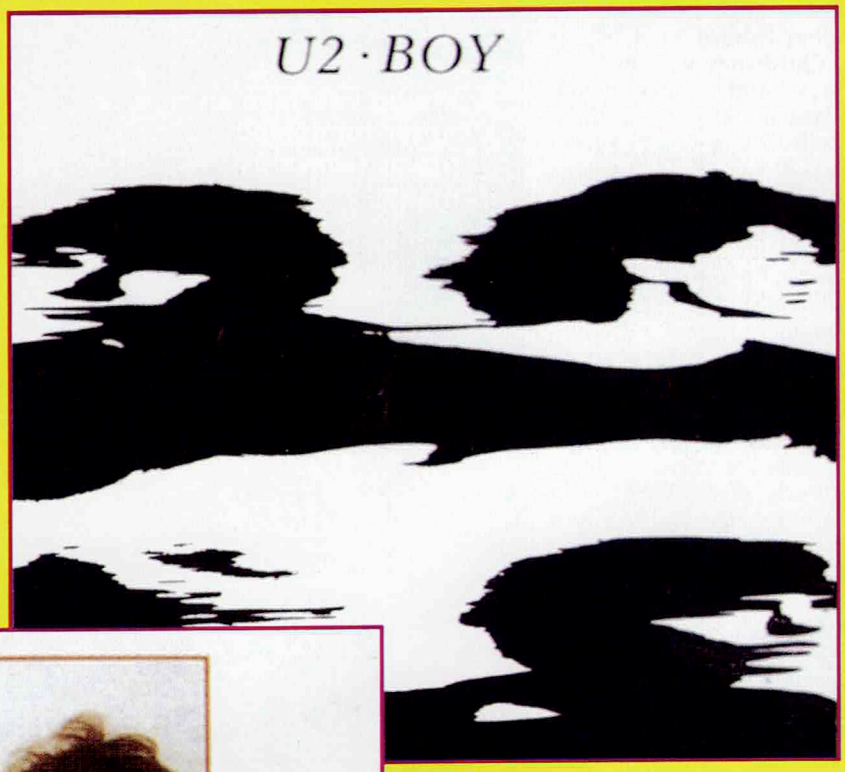
BOY

Release date: October 1980
Produced by: Steve Lillywhite
Singles: *A Day Without Me, I Will Follow.*

Additional tracks: *Twilight, An Cat Dubh, Into The Heart, Out Of Control, Stories For Boys, The Ocean, Another Time, Another Place, The Electric Co., Shadows And Tall Trees.*

U2 began to work with Lillywhite on their first album in August 1980. A single, *A Day Without Me* was released in the same month and by October the group was ready for its first European shows. The **Boy** album was released in October, along with a third single, *I Will Follow.*

During November U2 traveled to the U.S. to play their first shows there. Back in Dublin in January '81 U2 collected nine firsts in **The Hot Press** Reader's Poll. One month later, at the final sold-out show of the British tour, 700 people had to be turned away from London's 3,000 capacity Lyceum Ballroom. U2 spent the next three months touring the U.S.



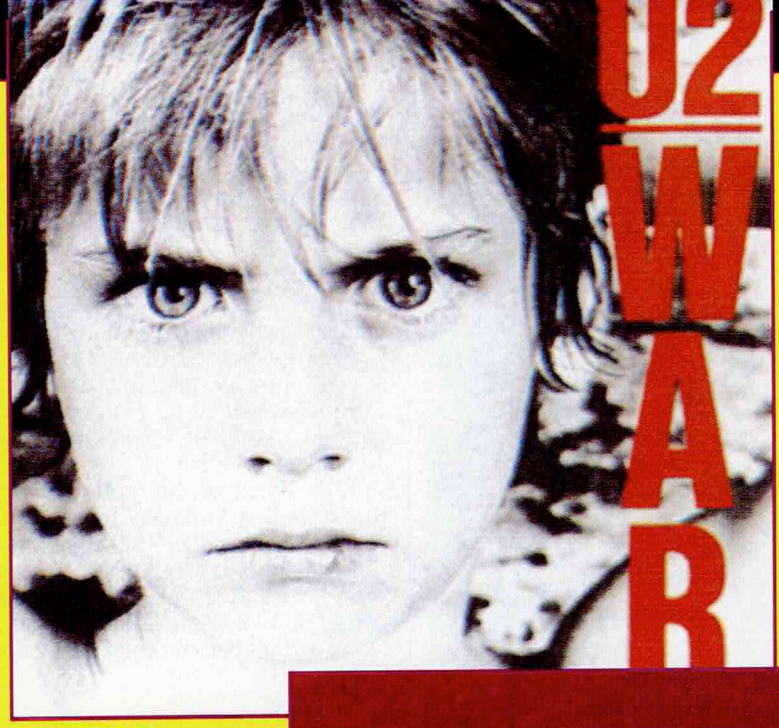
OCTOBER

Release date: October 1981
Produced by: Steve Lillywhite
Singles: *Fire, Gloria.*

Additional tracks: *I Fall Down, I Threw A Brick Through A Window, Rejoice, Tomorrow, October, With A Shout (Jerusalem), Stranger In A Strange Land, Scarlet, Is That All?*

In June '81, the first **October** single was released. *Fire* was recorded at Compass Point Studios during a break in the U.S. tour.

October entered the UK album chart at number 11 after one week of release, the second single from the album, *Gloria*, also made the UK chart. European and American tours followed, culminating in a 5,000 capacity show at Dublin's RDS in January '82. *A Celebration,* released in March, gave U2 their third chart single.



WAR

Release date: March 1983
Produced by: Steve Lillywhite
Singles: *New Year's Day, Two Hearts Beat As One.*

Additional tracks: *Sunday Bloody Sunday, Seconds, Like A Song..., Drowning Man, The Refugee, Red Light, Surrender, 40.*

The release of **War** marked a turning point: *New Year's Day* was a UK top ten hit and the album entered the UK at number one and went top ten in the U.S. The same year U2 headlined **A Day At The Races** at the Phoenix Park, Dublin, in front of 25,000 people.

UNDER A BLOOD RED SKY

Release date: November 1983
Produced by: Jimmy Iovine

Track listing: *Gloria, 11 O'Clock Tick Tock, I will Follow, Party Girl, Sunday Bloody Sunday, The Electric Co., New Year's Day, 40.*

Recorded at Red Rocks Amphitheater, Colorado, during U2's U.S. tour, **Under A Blood Red Sky** was U2's first live album. On release it topped the chart in the UK and reached platinum status in the U.S. by January '84. Meanwhile, **War** notched up its 12th consecutive month on the UK charts. Rolling Stone's Critic's Poll voted U2 'Band Of The Year' for 1983.

In December '83 U2 undertook their first tour of Japan and it was during this trip that the group visited The Unforgettable Fire - an exhibition of photographs of the bombing of Hiroshima - the impact of which is self evident.

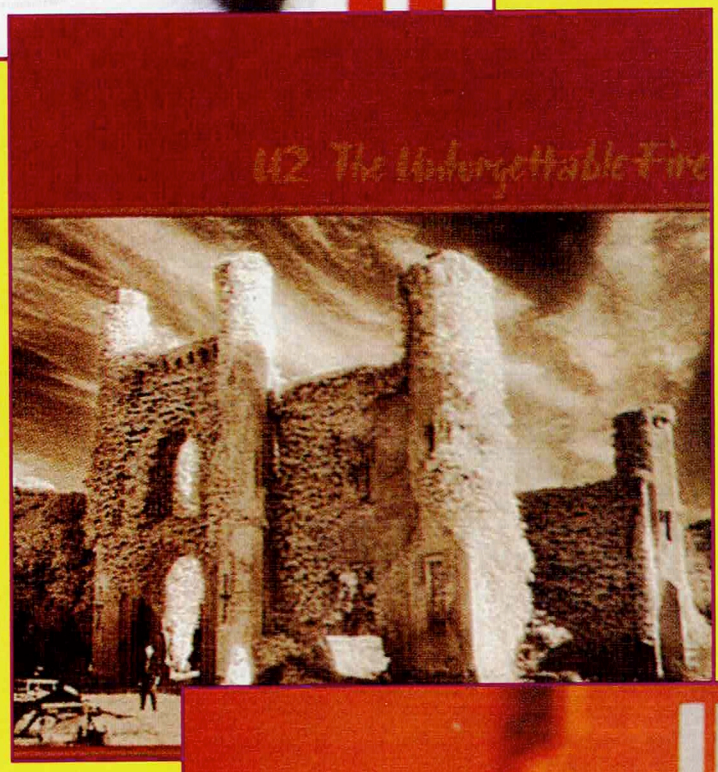
THE UNFORGETTABLE FIRE

Release date: October 1984
Produced by: Brian Eno and Daniel Lanois
Singles: *Pride (In The Name Of Love), The Unforgettable Fire.*

Additional tracks: *A Sort Of Homecoming, Wire, Promenade, 4th Of July, Bad, Indian Summer Sky, Elvis Presley and America, MLK.*

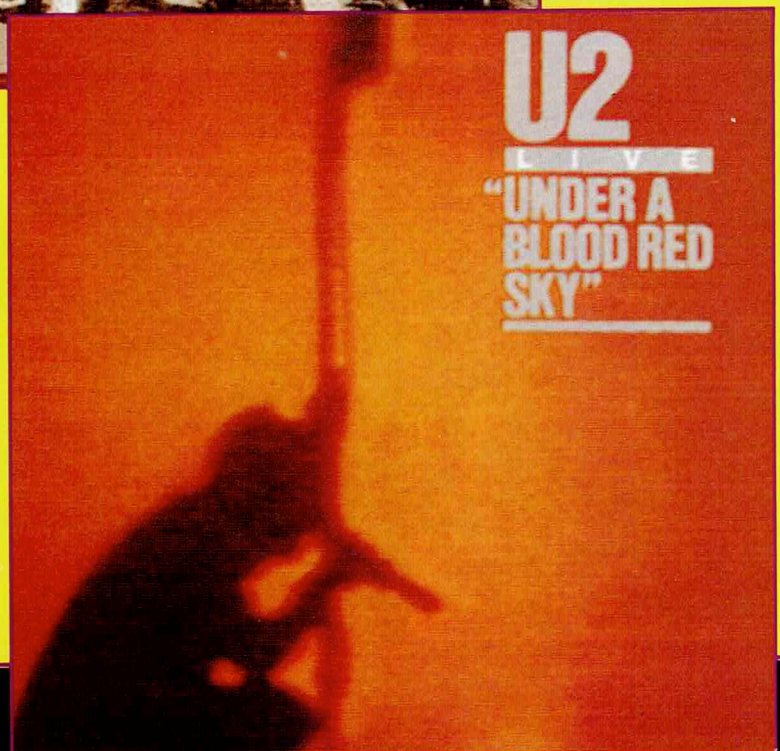
U2 started work in May of 1984 with new producers, Brian Eno and Daniel Lanois at Slane Castle outside Dublin. By August the album was complete and a world tour started in New Zealand. U2 returned to Europe by September with four albums in the Australian charts and *Pride,* the first single, at number four.

The Unforgettable Fire was released in October and entered the UK charts at number one. Further touring ('84 - '85) saw landmark shows at Wembley Arena in November, New York's Madison Square Garden in April and The Milton Keynes Bowl and Dublin's Croke Park in June. *The Unforgettable Fire* entered the UK single chart at number eight. Rolling Stone magazine named U2 'The Band of the Eighties'.



In July '85 U2 performed at Live Aid and then retuned to Dublin to write the next album.

U2 interrupted album rehearsals in June '86 to play six American shows, entitled **A Conspiracy Of Hope** and a benefit for Amnesty International, the tour also featured Peter Gabriel, Lou Reed, Bryan Adams, The Neville Brothers, Joan Baez and The Police.



U2 WIDE AWAKE IN AMERICA

WIDE AWAKE IN AMERICA

Release date: May 1985
Producer: Brian Eno, Daniel Lanois, U2, Tony Visconti

Track Listing: *Bad, A Sort of Homecoming, Three Sunrises, Love Comes Tumbling.*

This specially priced EP was released only in America and featured live recordings of *Bad* and *A Sort of Homecoming*. Two previously unreleased tracks from the **Unforgettable Fire** sessions were also included.

THE JOSHUA TREE

Release date: March 1987
Produced by: Brian Eno and Daniel Lanois
Singles: *With Or Without You, I Still Haven't Found What I'm Looking For, Where The Streets Have No Name.*

Additional tracks: *Bullet The Blue Sky, Running To Stand Still, Red Hill Mining Town, In God's Country, Trip Through Your Wires, One Tree Hill, Exit, Mothers Of The Disappeared.*

The Joshua Tree established U2's stellar status. The album went straight to number one in the UK chart (arriving fittingly on St. Patrick's Day) and reached the same position in the U.S. by April. The first single, *With Or Without You* also went to number one in the U.S., top five in the UK and when **The Joshua Tree** tour started in Arizona in April, Time, the world's biggest-selling magazine, placed U2 on its cover proclaiming 'U2, Rock's Hottest Ticket'.

In May the European tour started in Rome and *I Still Haven't Found What I'm Looking For* was released. Again chart positions were top five in the UK and number one in the U.S. The third single, *Where The Streets Have No Name* also enjoyed chart hit status.

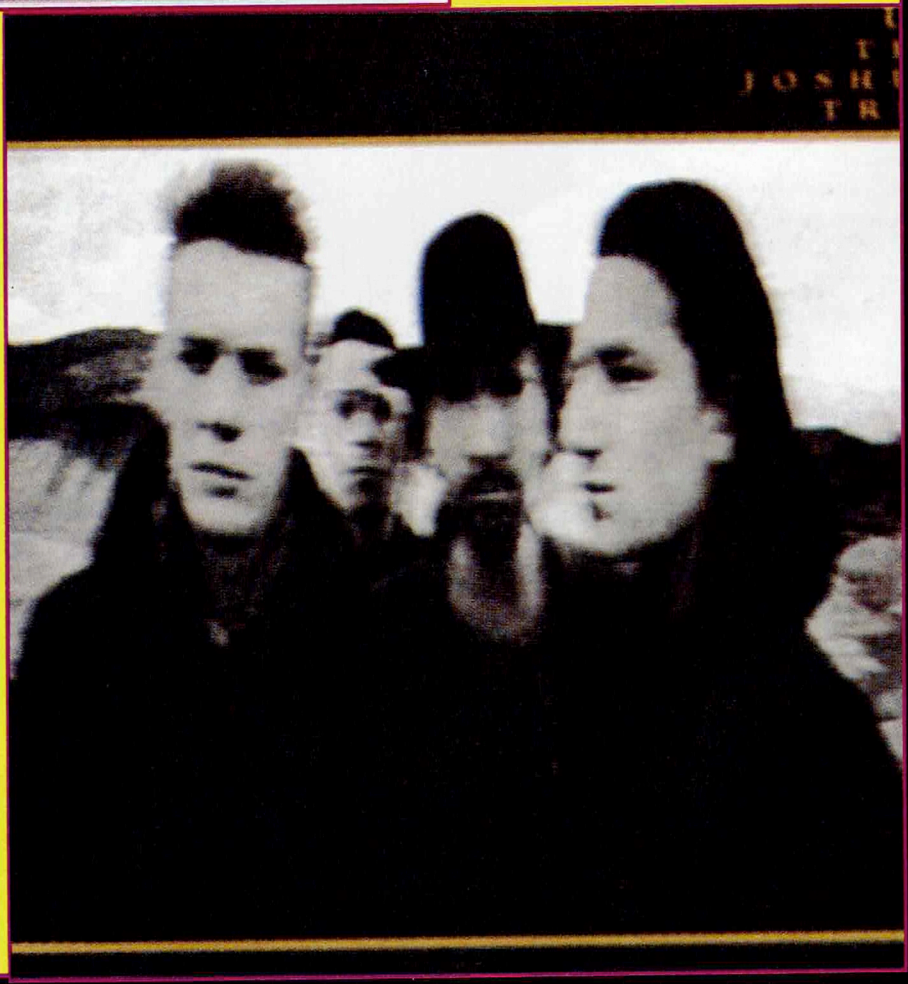
In September '87 U2 embarked on the second part of their North American tour accompanied by film maker Phil Joanou who documented the group's progress through the Sun Devil Stadium in Arizona on December 19th and 20th.

In 8 months U2 had played over 100 shows, **The Joshua Tree** had sold in excess of 14 million copies around the world and topped the charts in 22 countries.

RATTLE AND HUM

Release date: October 1988
Produced by: Jimmy Iovine
Singles: *Desire, Angel Of Harlem, When Love Comes To Town, All I want Is You.*

Additional tracks: *Helter Skelter, Van Diemen's Land, Hawkmoon 269, All Along The Watchtower, I Still Haven't Found What I'm Looking For, Freedom*



For My People, Silver And Gold, Pride, Angel Of Harlem, Love Rescue Me, When Love Comes To Town, Heartland, God Part II, The Star Spangled Banner, Bullet The Blue Sky, All I Want Is You.

In spring '88 U2 moved to Los Angeles to carry out post-production work on the firm footage shot by Joanou. During this time U2 collected two Grammy Awards, for Album Of The Year and Best Rock Performance, and a BPI Award fro Best International Act.

The first single *Desire* was released in September, reached number one world-wide and was the first time that U2 had topped the UK single chart. In October U2 played at London's Dominion Theatre for the **Smile Jamaica Live** television show in aid of hurricane-torn Jamaica. U2 were joined on stage by Keith Richards and Ziggy Marley.

Rattle And Hum was released in October, a double album containing nine new tracks: part live and part recorded material, its four sides fitted neatly onto a single CD. It entered the British chart at number one and reached the same spot in the U.S. Two weeks later Joanou's film received it's world premier in Dublin, opening world-wide three days later. During its first weekend of release, U2: **Rattle And Hum** was the second biggest grossing film in the U.S. and Canada, an unprecedented success for a 'music' film.

Two more Grammys were collected at the 1989 Awards, this time for Best Rock Performance and Best Video. Again U2 collected the BPI Award for Best International Act.

In September came the Lovetown Tour of Australia, New Zealand & Japan - including two nights at the Tokyo Dome - after which U2 retuned to Dublin to play four concerts, December 26-31, celebrating the start of a new decade. The New Year's Eve show, which started at midnight, was radio transmitted throughout Europe and the USSR. The BBC and RTE, who collaborated on the transmission, estimated the audience to be in excess of 500 million.

ACHTUNG BABY

Release date: November 1991
Produced by: Daniel Lanois with Brian Eno
Singles: *The Fly, Mysterious Ways, One*

Additional tracks: *Zoo Station, Even Better Than The Real Thing, One, Until The End Of The World, Who's Gonna Ride Your Wild Horses, So Cruel, Mysterious Ways, Tryin' To Throw Your Arms Around The World, Ultra Violet (Light My Way), Acrobat, Love Is Blindness.*

Recorded in various locations, including Berlin and Dublin, **Achtung Baby** is U2's first release of the nineties. It has already sold four million copies in the U.S., and over seven million internationally.

PHOTO: VINNIE ZUFFANTE/STAR FILE

112

EXCLUSIVE INTERVIEW:

LARRY MULLEN JR.

"Now more than ever we're working class men."

BY KEVIN CONNAL

It had been a long time since I'd seen drummer Larry Mullen, the anchoring thunder behind U2's potent musical attack. It was a remarkably warm spring-like day, and Mullen flashed his amicable smile and quickly stuck out his hand, coupled with a warm, "Good-day mate," in a decidedly Irish brogue.

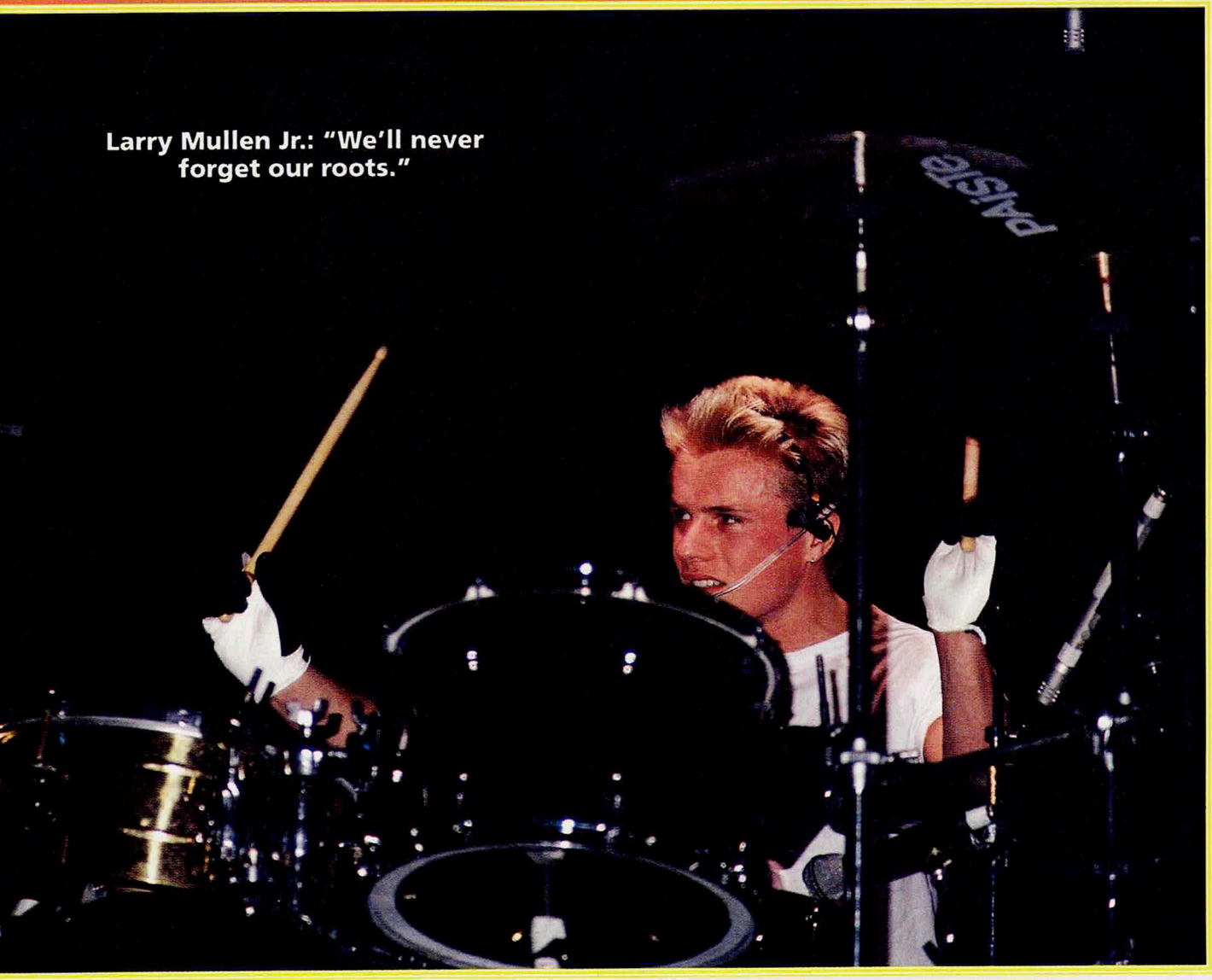
Mullen, as have all the members in U2, has improved immensely with each subsequent recording session/tour. That's a rather general statement which writers could easily make about most bands. However, none moreso than U2. While there remains a simplicity in their sound, they exhibit newfound talents that border on perplexity with **Achtung Baby**.

To most, Mullen is the quiet member of U2. Many people accuse him of hiding behind Bono, who does appear to be a bit of a mentor to Lawrence Jr.

"Hey, if having a best friend is interpreted as hiding behind someone, then yes, I guess I'm guilty of that," Mullen says. "We are all best friends in this band. And while much of the world believes we take ourselves too seriously, it's not that way at all."

He gets a bit testy on that issue, as he continues, "If that were true, I don't think we'd have taken time off after **Rattle and Hum** to build our own homes and fix our own plumbing problems. We would've been wining and dining on caviar and champagne in some exotic resort. We were working class in 1978 when we formed. We were working class in 1978 when we formed. We were working in 1983 when we hit paydirt. But now more than ever, we are working class men. We take our work seriously. Our work is music. But we don't take ourselves seriously. That sells tabloid trash. Writers began trashing us on **The Unforgettable Fire Tour**, saying we thought we were sort of gods and had forgotten our roots. We'll never forget our roots. That's why we're in Boston, which we see as America's little Ireland, for Saint Paddy's Day. We've come a long way from those days to the **Zoo TV Tour**, but we'll never forget. We know who we are and we know what we've gone through to get here."

It's hard to believe that little more than a decade ago, this Irish quartet



Larry Mullen Jr.: "We'll never forget our roots."

PHOTO: BOB LEAFE

was an American obscurity. They were in this country playing the front end of some Pretenders' gigs. There was a magic in the air the night they played through a thirty minute opening set at the Worcester Centrum. They were so stunning, in fact, that I found myself in Boston the next night checking out their midnight show at Spit.

The days of those intimate club dates are nothing more than a fond memory, as U2's current stadium tour will rank as 1992's largest and most successful. But success hasn't changed these lads a bit. They remain earthy, nice guys (if a bit more reclusive—by necessity), as they were when they first touched down in America so many years ago.

"We felt we were becoming a cartoon caricature instead of the complex group of individuals that really are in this band. So we decided to change what was in our power," explains Mullen.

When asked about the unusual musical textures that appear on so many new tracks, the drummer explained, "Part of it was a conscious decision to go a bit left of field, but don't feel that's out of character with any other decisions we've ever made."

While U2 has often been called "rock's most politically correct band," it seems that on parts of **Achtung Baby** they have chosen to turn their backs on "causes." Mullen clarified their stance, or lack of it. "Yeah, we're misinterpreted often. It's really quite simple. We're politically aware, but non-partisan." He laughed, "We're not about to get involved in an American election or anything like that."

"We are all best friends in this band."

PHOTO: VINNIE ZUFFANTE/STAR FILE

EXCLUSIVE INTERVIEW

ADAM CLAYTON

Adam Clayton has been called the rebel of U2. From the time he was kicked out of school for what his professor viewed as his "obsessive" attitude towards rock and roll, the 32 year old bassist has marched to his own beat. Over the years, Clayton may have mellowed a bit, but as we found out during this conversation, he's still one quick with an opinion on just about any subject—especially U2. BY RICH SUTTON

RS: Let's start with some background. How did U2 get together?

Adam Clayton: We were all between 15 and 16 at the time and it was in school, in fact. We went through the usual stuff getting bored and fed-up with the normal school things. We, sort of, met up and decided to form a band. We spent a year trying to play one song, practicing for about four hours a week. Then we decided that if we really wanted to learn this song we'd have to practice two days a week. So we practiced two days a week and we were able to learn one song and half of another. Then we made it three days a week and we gradually got to seven days a week. We ended up getting better and writing better songs.

RS: Why the name U2?

AC: What happened was when we were getting the band together, the guy who did all our album sleeves, drew up a list of about ten names. The note to him had been that the name has got to be graphically very strong and it's got to imply that we're a band that is post '76 but without being associated with the punk thing. And it also had to be the kind of name that when people heard it, it aroused their interest to find out what its all about I think the name largely succeeds at doing that.

RS: The spacey feel of The Edge's guitar has always been so critical to U2's sound. How does he get that sound?

AC: It's mainly the effects that he uses. It depends on the length of his echo. We've been trying to get away from making the sound too "echoey", we wanted to bring it a lot closer and a lot tougher.

RS: There always seems to be a "roughness" to the band like you're on the brink of falling apart. Is that by design?

AC: Yeah, I noticed that and it struck me that there is a sort of roughness but it is in control. It never really falls apart although sometimes you think it might.

RS: I think that's part of the band's excitement. Would you agree?

AC: I think that's what makes it a live act. There is that degree of risk and excitement that's far more interesting than if it was a perfect set. I think perfect sets tend to get a bit dull because they just end up sounding like the record, and really there's no feeling between audience and group that the audience is experiencing something special, and I think that's important. I think at each show the people there must not get bored. They must enjoy it and be fascinated by it from start to finish.

RS: Does Bono ever worry about going into the audience?

AC: No I don't think it ever bothers him particularly. He just does it if he feels like it. If he doesn't feel right about it he won't do it. It depends on the atmosphere coming back from the audience in many ways. If there's a good intimacy coming off them, then there's a trust between performer and audience.

RS: How important do you and the band feel the lyrics are to the music of the group?

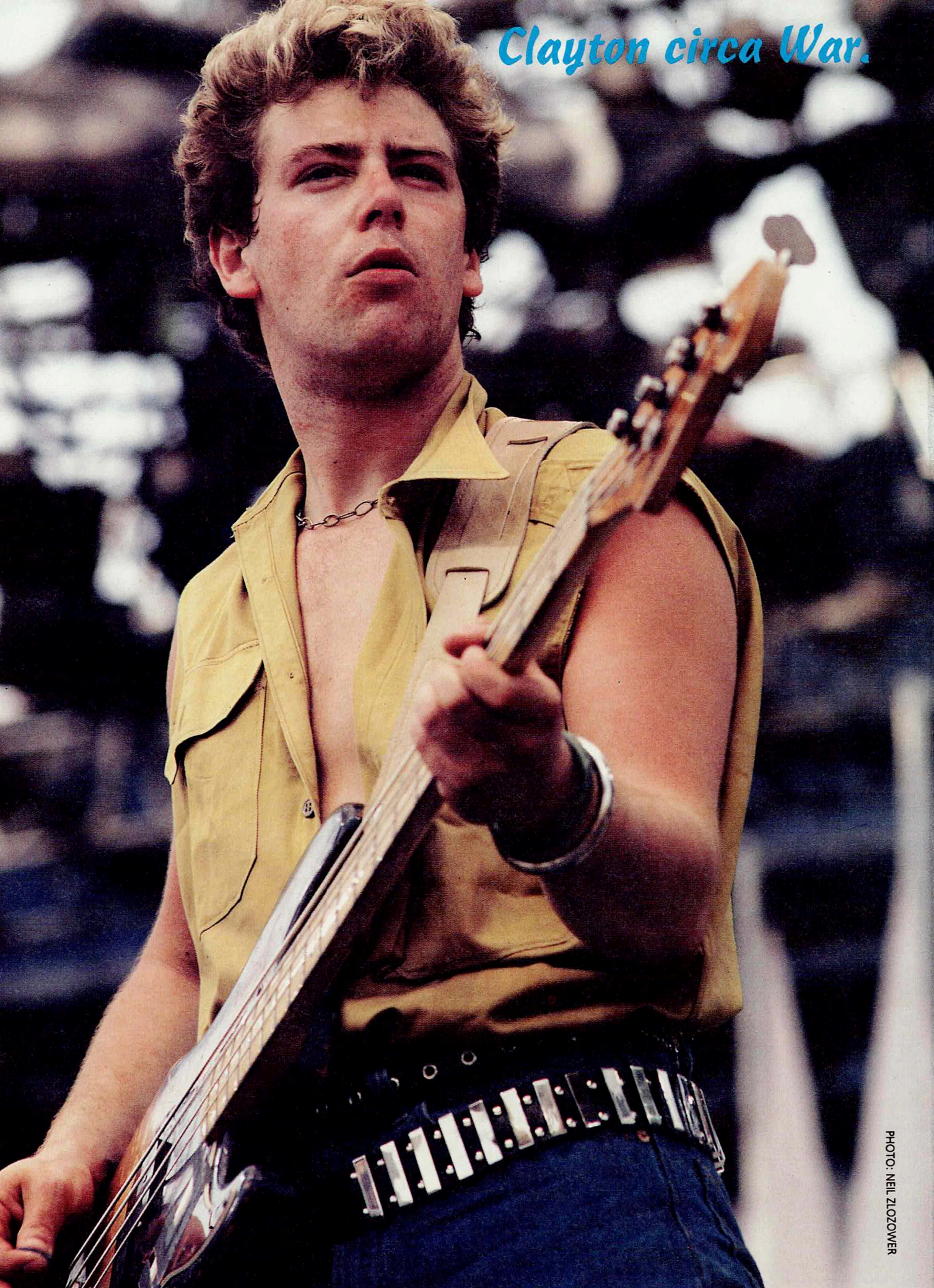
AC: Obviously they're an integral part of the group. If you separate each half it wouldn't be as good. I think, that for U2, the lyrics are terribly important because they have to be up to the same standard as the music, which is very very

Adam Clayton : "There is a degree of risk and excitement to our live show."

PHOTO: EBET ROBERTS

"If there's a good intimacy, then there's a trust between performer and audience."

PHOTO: BOB LEAFE


Clayton circa War.
PHOTO: NEIL ZLOZOWER

"We did feel there was a lot apathy among our generation

PHOTO: STAR FILE

high. There aren't really a lot of people writing lyrics these days that I have a lot of time for. I think Bono's approach to lyrics and what he actually says is very real and very valuable and a lot more worthwhile than all these schlocky cliche- ridden lyrics that you get from a lot of bands.

RS: Are there bands that you listen to for a feel of what else is going on?

AC: That's a difficult question because I listen to a broad spectrum of music. By and large when I'm at home I listen to the radio because the radio is very good there. You do get all the new releases as well as all the alternative records. I do listen to alternative records just to check out what's happening on a street level. For my every day listening I tend to stick to fairly staid taste. I listen to ZZ Top because I think they're a great rhythm section, I listen to the Stones. Them I'll listen to the Pointer Sisters and reggae on another level. I don't think anyone can channel their taste in one area because music tends to be universal. In a way it's irrelevant what arrangement it's in, if the song is good. Whether it's being played on acoustic guitar or piano or with a big band it's going to come through. That tends to be my attitude toward music rather than partitioning it which seems very popular over here. I think it's a bit like apartheid in South Africa. It's not really the right way to go about it.

RS: Do you think American radio has changed between your first tour and now?

AC: I think it has changed but I still think it's condescending, which I think is a terrible mistake. I remember when we first came over here. The radio was a lot tighter than it is now but it was essentially dealing with old classics, and now it seems to have realized that dealing with old classics is actually going to mean that in another ten years it's going to have itself out of an audience. They have started playing new stuff. But unfortunately a lot of the stations are playing stuff that's sort of equally as bland . I think that's immoral because radio should be stimulating people rather than actually killing them in to a state of apathy which I think has happened. Again it goes back to this thing of partitioning music. People, particularly the youth which is the lifeblood of any country, are stagnating because they have no stimulus. There's nothing challenging for them to get their teeth in to. I think that's a terrible shame.

Bono anointing a lucky fan

THE SECRET U2 RECORDINGS

THE LIVE & STUDIO BOOTLEGS

In the eleven years that U2 has been a musical force over 150 bootleg records have appeared.

BY DERON BISSETT

The remarkable emergence of U2 from Dublin, Ireland, to international popularity has inspired a demand for broadened access to the band's music and message through noncommercial (bootleg) recordings. Few popular rock artists since Bruce Springsteen have stimulated such a melange of live bootlegs, recorded during the band's extensive touring through four continents, and gleaned from interviews along the way. Unlike Springsteen, U2 has condoned live taping of their concerts, up to the recent pirating of **Achtung Baby** outtakes prior to that album's release.

In the eleven years that U2 has been a musical force, over one hundred and fifty U2 bootleg records, picture discs, and compact discs have appeared in the marketplace. Of that number, over 70% were generated in Europe, originating in Germany, France, Holland, Italy, Sweden and the UK. About 25% were manufactured in the U.S. [A small number were produced in the Far East, primarily from Korea and Australia] The majority were privately mastered, and clandestinely pressed and packaged, with few if any royalties or taxes paid. The producers reflected the covert nature of the enterprise in their pseudonyms: e.g., Neurotic Records LTD, Bandido Records, Me Records, Speedomatic, The One and Only

Demand for these obscure vinyl releases far exceeded the supply, since many of the early pressings from the 1980s were limited to 150-400 copies of each title. Insufficient distribution was a second barrier to widespread availability. Of a handful of distributors worldwide, Horst Bohse of West Germany was the master of international bootleg distribution for a number of years. His network processed large mailouts of lengthy price lists on bright dayglow paper, containing multiple titles of a number of Western rock bands, including U2. Many titles were quite limited and specialized in multi-colored vinyl with deluxe color covers. In the late '80s, the German IRS caught up with him and his operation ceased. He has been replaced by a number of other European distributors. In turn, U.S. distributors form Baltimore to Atlanta, New York to L.A., now market these products through private lists, collector's magazines, and local record conventions. The FBI and Customs services attempted to crack down on the sale of these unauthorized recordings in the late 1980s; however, the laws are still vague on what constitutes illegal recordings of live concerts by public performers.

The earliest U2 bootlegs were generated from cassette recordings made on-site at concerts. Most were obtained from audience taping although a few were recorded from radio broadcasts or from source tapes obtained from personnel of local venues where the band performed. Paper inserts, generally xeroxed onto colored paper, identified these early titles. The early live U2 recordings released on vinyl chronicled the band's triumphant 1980 concert at National Stadium in Dublin, their 1981 gig at London's Lyceum, and early demos from CBS audition tapes. One of the earliest and most obscure UK titles, **Out of Control**, documented U2's December, 1982, gig at the Manchester Apollo. The concert was marketed as two separate discs **(Vol. 1 & 2)** in complementary slick covers, depicting reverse images of Bonn in stark black and white. Each limited pressing was snapped up by eager UK fans; and the concert was soon reissued as a 6-song single disc from the original two-disc set, packaged with a cheap insert sleeve with Russian titles. Scant few copies of either title made it to U.S. collectors.

The scarcity, in the U.S. of U2 live material did not last long. In America, a 1981 concert from Boston's Paradise Theater, originally broadcast on radio by the **Warner Bros. Music Show** for Island Records to promote U2's first American Tour, became widely circulated as **Two Sides Live**.

Another enterprising U.S. entrepreneur copied a European bootleg, **July**, from the 1982 Werchter Festival in Belgium; packaging it in a foldout cover with War Tour graphics. The product was marketed with a two-tone color poster promoting the recording entitled, **The Strength of the Youth**. As the band's popularity grew, the variety and quantity of U2 bootlegs increased. Quality of sound and graphics varied from title to title. An early U.S. title, **New Years Daze**, had low fidelity and an art sleeve for the cover. Another U.S. product, **I 8 B 4 I Flew**, depicting Francis Gary Powers and his U2 spy plane on the cover, documented a 1981 concert at Malibu, California.

Generally, higher quality bootlegs were produced in Europe, where the law permitted open taping and distribution of live concert recordings for a number of years, until the band's growing popularity drew the attention of tax agencies and the customs service.

The highest quality bootlegs combined striking color graphics with clear, crisp acoustic fidelity. The best recordings were accomplished by using Mobile Sound Recording facilities. Multi-album sets were not uncommon, since the band's shows were often over two hours long. Original prices ranged from $12-$55, plus overseas shipping costs; although values of the more obscure titles have increased three-fold in the past decade.

Recognized for its excellent packaging and attention to detail is the 1985 title, **Thank U Too For The Fire**, recorded in Milan, Italy during the **Unforgettable Fire** Tour (2/4/85). This title contains two discs of live music, all lyrics and stage patter from the concert, as well as a bonus seven-inch single of Bonn rendition of Dylan's *Knocking on Heaven's Door*, and Van Morrison's *Gloria*. (This title had a limited release of a picture disc version sans the 7" bonus single.)

Indeed, part of the appeal of these noncommercial discs was access to Bonn spontaneous cover versions of classic rock tunes. Popular titles which have been performed at U2 concerts and preserved on bootlegs include: [Song, date, location, boot title]

Southern Man (1/2/minim, Germany) **Camouflage Heart**

The Beatles' *Rain* (6/24/85-Milton Keynes Bowl, UK) **Love the Rain**

The Who's *Baja Oral* (1981-London, UK) **Odds and Demos**

Ruby Tuesday/Walk on the Wild Side (manikin, Germany) **Our Flat Meat Stock**

Dylan's *Maggie's Farm* (6/6/86-San Francisco, CA.) **In the Mind's Eye**

Sympathy for the Devil (12/1984-NYC) **Introduction**

Another category of U2 bootleg is the picture disc. Over twenty 7" and 12" color picture discs have appeared since 1981; most are from Europe. Photos of the band, Bonno, or the Edge dominate these discs. Music from live shows or interviews complement these pic discs, but the durability of these discs diminishes rapidly with playing. They are most useful to graphically display on walls rather than for music they contain. Distinctive examples are **War Boy** collected from 1980-81 shows, **Live in Boston** from the 1981 Paradise Theater concert, and the rare **Live in Edinburgh** from the 11/5/84 show at Lypton Village, UK.

Recently, the CD format has emerged to replace the LP as the medium for live concert recording. A few of the most recent U2 titles, including **The Cork Connection**, **Catholic or Protestant**, and the pirated studio outtakes from **Achtung Baby** combine slick packaging and quality digital sound. Prices range from $35-80. As we go to press, U2 is being privately taped and filmed for a new run of CD bootleg recordings at venues all over America.

PHOTO: BOB LEAFE

THE STORY BEHIND THE SONGS

U2's BIGGEST HITS

"The greatest rock and rollers grew up singing in churches."

BY ANNE LEIGHTON

Throughout their long career U2's been recognized as great musical stylists with a flair for the dramatic and a conscience for causes. Their songs, while attaining chart topping status, have always usurped the boundaries of the pop world through their electic sound and often highly politicized stance. From their first efforts on **Boy** through their latest work on **Achtung Baby**, the four band members—singer Bono, guitarist The Edge, drummer Larry Mullen Jr. and bassist Adam Clayton,—have continuously melded instantly memorable melodies with some of the most biting, insightful, satirical and heartfelt lyrics ever written. Here now are the true stories behind some of U2's best known and best loved songs.

** *I Will Follow*: One of U2's first major hits, isn't typical of the political jabs that the band would soon become known for. Instead, *I Will Follow* was about discovering love for the first time. However, It's not a particularly sexual song; the lyrics "If you walk away, I will follow" coyly evoke images of a dedicated lover willing to do anything to please.

Gloria- U2's brand of Irish rock and roll centers around three basic themes—politics, sex and the spirit. Bono has described their first album **Boy as a "coming of age project". He wrote many of the songs as a result of discovering God in his personal life, and that personal growth continued in the themes of the songs on U2's second album, **October**. *Gloria* is about his spiritual conversion. "Gloria!" is Latin for "Glory" and story has it that he wrote the song when he realized his voice and entertaining talents were gifts from God.

Sunday Bloody Sunday: Off U2's third album, **War, *Sunday Bloody Sunday* is the group's first truly political song. The band was apprehensive about recording the song and actually decided to first test it in front of an audience to see if they could—indeed—get away with performing topical music. *Sunday Bloody Sunday* was originally performed at a Belfast concert; a setting that befits the song's story line; that of two violent incidents in Irish history—one in 1920 in Belfast and the other in Derry, 1972. It questioned "How can people of two faiths that believe in the same god, fight?"

Elvis Presley In America: On occasion U2 entered the recording studio with no pre-planned lyrical ideas. **The Unforgettable Fire LP featured two songs *Bad* and *Elvis Presley In America* , that were created on the spur of the moment. According to legend—or at least the band members' story—days of fruitless effort had turned the band's nerves to fire. Out of frustration Bono grabbed the microphone and just started singing while listening to slowed down tracks of *A Sort Of Homecoming*. The result was *Elvis Presley In America*.

**_Pride (In The Name Of Love)_: When U2 first toured the United States in 1980, they were naive optimists, yet to be directly affected by the violence taking place in their native Ireland. They thought America, was—indeed—the legendary land of milk and honey—a place of opportunity where no one starved and everyone had two televisions in every room. As the band continued to tour and mature, they discovered the harsh realities of life in the U.S.—as the saying goes, "The grass isn't greener in America." The band concluded that love of one's fellow man was the answer and Bono became fascinated with slain American Civil Rights activist Martin Luther King, a leading proponent of this philosophy. Bono wondered, "If only we had someone in ravaged Ireland, who would have the courage of a Martin Luther King, a man who believed enough in his cause to die for it but never kill for it."

Bullet The Blue Sky: The Edge's riveting guitar on *Bullet The Blue Sky* is a sonic reproduction of bombs exploding; the musical descendant, in many ways, of Hendrix' immortal *Star Spangled Banner*. U2 was inspired to write the song after they visited El Salvador and Nicaragua and saw—first hand—how government fighters bombed the homes of peasant farmers out of fear that leftist rebels were dwelling in their midst. Five years ago when Bono wrote the song he told **Rolling Stone it was a "prediction that New York City could end up being like those anarchist war torn areas where people take the law in their own hands."

**_In God's Country_: As U2 grew to love America's cultural heritage, the band also began to realize how the Great American Dream had turned into a nightmare for many political problems, with unemployement and the government turning a cold shoulder on the needy—creating a giant rift in the land. So Bono took his pen to paper and wrote lyrics dedicated to the Statue of Liberty. He sang, "We need new dreams tonight", because he felt there weren't enough dreams in America. Indeed U2 were—and still are—inspired dreamers who've attempted to make "realities" happen in the lives of us all.

When Love Comes To Town: During **The Joshua Tree tour the group feasted on the roots of American rock and roll. They jammed with a gospel choir in Harlem, making Bono realize that many of the greatest rock and rollers, like Aretha Franklin, Elvis Presley-grew up singing in churches. U2 breathed country air and listened to old Hank Williams recordings in Nashville, and then headed for Memphis' legdenary Sun Studios where the first recordings of Elvis, Jerry Lee Lewis and Johnny Cash were made. In addition blues great B.B King made his first albums at Sun. On the tour they did a gig with B.B. King. Backstage they jammed, creating the song *When Love Comes To Town*.

One: At first The Edge wasn't enthused to record **Achtung Baby, so he procrastinated. Finally producer Brian Eno encouraged the guitarist to just go into the studio and play his guitar. As soon has the Edge began strumming, inspiration took over. The rest of the band jumped in and by the end of that take, the band had written the music for *One*.

PHOTO: GEORGE DeSOTA

THE EDGE

"We begin the show with Zoo Station as a statement of our recommitment to our music and ourselves."

BY KEVIN CONNAL

At 5'8" tall and weighing only about 130 pounds he's not exactly a tower of power, at least in the physical sense of the word. But Dave "The Edge" Evans is a pillar of strength in a musical sense, spewing out the lead guitar (and occasionally keyboards) for rock and roll's hottest ticket, U2. Evans recently chatted candidly about his role within the band and the band's role within the universe.

KC: After **The Joshua Tree** it seemed as if you'd reached the top of the mountain, and there was nowhere to go but down. You confirmed some fans' darkest fears with **Rattle And Hum**, which was rather self-indulgent, both on screen and on vinyl. Yet just when everyone is jumping all over you guys and tearing up Bono for his ego, you bounce back with what may end up being the best disc of the '90s with **Achtung Baby**! How do you explain it?

Edge: Well, first of all, I think you're being a little harsh on **Rattle And Hum**. We like to think it was an artistic success to the extent that it did allow us to be humans. Perhaps it showed some sides to the world that they didn't want to see, like the fact that we are human beings, and we can mess up, too. I paradox it to the kid who is in high school, a straight A student, captain of the football team and has never done anything wrong in the watchful eyes of his parents. Then, one night they catch him drinking a beer and smoking a marijuana cigarette. They are so angry that he spoiled their perception of him. They don't realize the relentless scrutiny and pressure they've subjected him to. Thus, his way of rebelling is to go off the deep end one day and get caught on purpose, despite his realization that he's going to be put through hell for it.

U2 was that kid, following **The Joshua Tree**. We were everybody's darlings it seemed. And yes, we did intentionally leave several parts in the film/documentary that we fully expected we would be ridiculed for. Everything happened so fast for this band that one day we were 18 and then we blinked and we were suddenly 30. **Rattle And Hum**, I think, exorcised, if you will, some of the adolescent growth stages that U2 wasn't allowed to make, be it due to self-pressure or the pressures of our chosen business—the music industry. Sorry, but yes we are human beings. Yes, we are individuals and most of all no, U2 is not larger than life or greater than God.

Having said that rambling statement, I agree that **Achtung Baby** is a very special record. It was not an easy one to make. Because in the '80s, the meteoric rise to tops of the pops was like a dream sequence. I think that every review I read, which were as few as possible, chided **Rattle And Hum** and most made these vicious personal attacks on individual members of the band. It jolted us, for sure. We had to look into a lot of mirrors and re-prove ourselves to our-

The Edge and Bono out for a stroll.

PHOTO: STAR FILE

THE EDGE

PHOTO: GEORGE DeSOTA

THE EDGE
PHOTO GEORGE DeSOTA

selves. Then we had to justify our success and our existence in a band the magnitude of U2. But you know what? It made us so much stronger. We all individually stopped and looked around and said, "yes, we need one another." No, I, personally, am not a star. None of us are bigger than the band—not Bono, not myself, not Adam, and not Larry. We are dependent on one another from a musical stand-point, but we are four very different individuals from a human standpoint. It was an expensive and painful lesson to sort out. But we finally did on this disc.

KC: Which new songs really flush out the old and bring in the new? Are you heading into a new U2 era, given that you are playing eight of the new songs live?

Edge: Actually, I think it's been a very gradual process, which began with the song *Bad* and then continued with *Running To Stand Still* from **The Unforgettable Fire** and **Joshua Tree** albums, respectively. Then, there was a bit of a lull for us, and it just happened that this disc came together in the end, and is full of very personal feelings some shared, some not, for each of us.

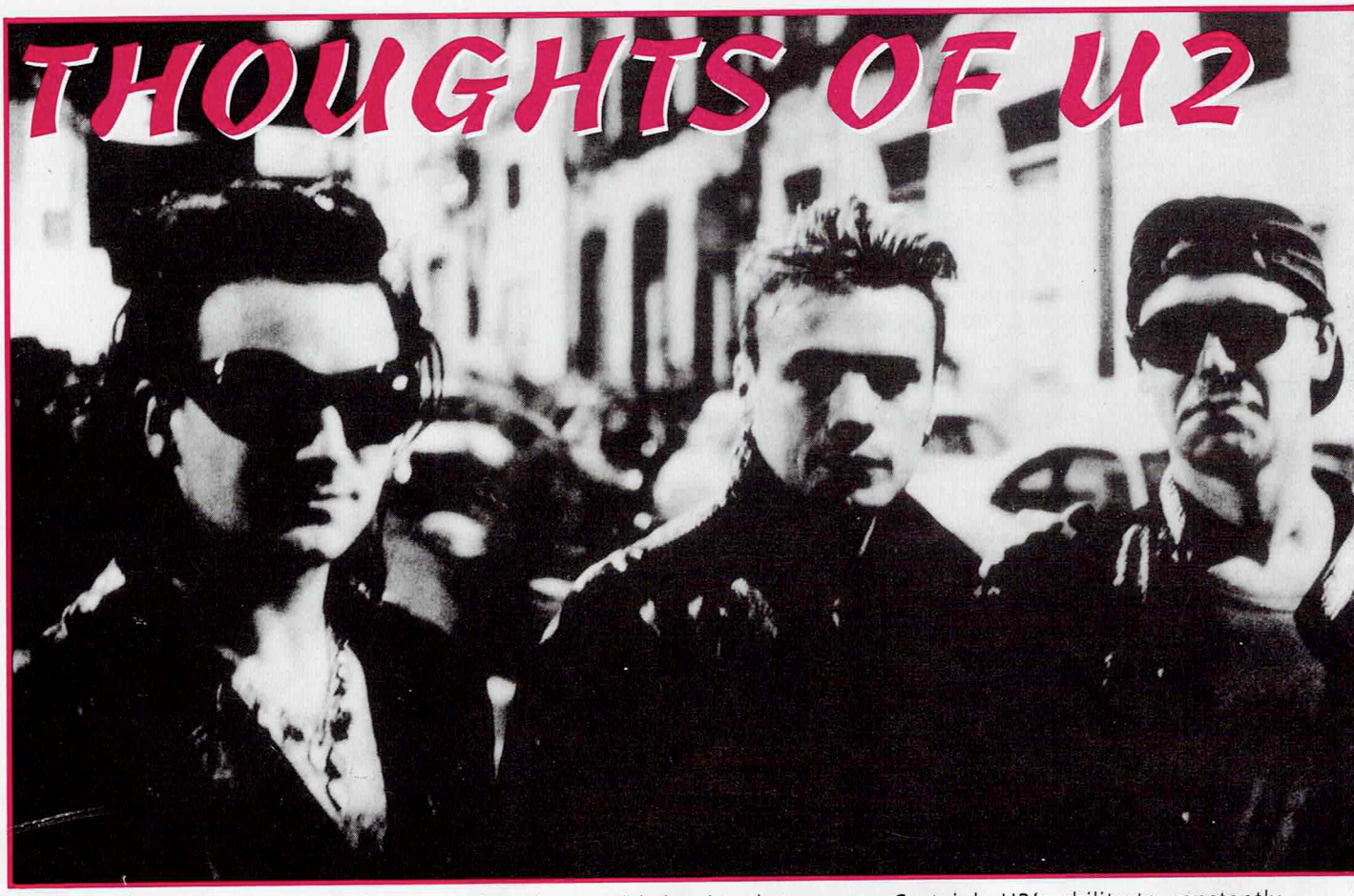
"Personally, I am not a star."

KC: Which cut most effectively captured the entire band's sentiments and was a U2 statement as a whole?

Edge: I don't want to be a spokesperson for everyone else, but I'd say, without a doubt *Zoo Station*. It's basically a very simplistic statement pronouncing that the band is ready to come back out and strut our stuff. We went through a reclusive period and went off and did the family thing, which was the right thing. But now we are fresh. I can honestly say that all four of us are totally committed to **Achtung Baby** and the **Zoo Station** tour. That's why we open with *Zoo Station* on this tour. It's a statement of recommitment to our music and ourselves.

PHOTO: BOB LEAFE

THOUGHTS OF U2



For those who have loved them from the beginning, it's hard to believe that U2 have been active participants in this thing we call rock and roll for 12 years. During that time they have evolved from an interesting, though somewhat erratic unit into the single most powerful musical voice on the planet. The work that vocalist Bono, guitarist The Edge, bassist Adam Clayton and drummer Larry Mullen, Jr., have compiled during that dozen year reign stands as a testament to not only their own beliefs and talents but to those of their millions of followers worldwide, who have embraced the band's intriguing, challenging, politically incendiary message to their hearts and souls.

If you have been lucky enough to have been part of U2's incredible ride up the music mountain, their current status as arena headliners and multi-platinum superstars is still somewhat shocking. It's hard to erase the memories of those early shows, in small halls and clubs, where it seemed that U2 was just too filled with the classic Irish mix of bleakness and happiness to ever reach a mass audience; at least an American audience too intent on grooving to the latest "hip" sensation. But attain mass recognition they have. And perhaps most importantly, they've done it without sacrificing one iota of the idealistic beliefs that first fueled their fires. Sure, **Achtung Baby** is a long way from **Boy** in virtually every imaginable context. But at the music's core is still the same unique musical reactants that has always made U2 special.

"There is a special chemistry between us," Clayton said. "I thinks that's always been true. No matter what we've tried musically, that special energy has always been there. Whenever it's not, we know we've gone astray."

It's fascinating to note how the band's audience has changed over the years. At first, when their debut single, *I Will Follow,* was released as part of the movie soundtrack for the instantly forgettable flick, **The Last American Virgin**, it seemed that no one under the age of 17 or over 22 knew of U2. They were one of the first "college" bands—a group that appealed to the brain as well as the foot. Unlike the punk prognosticators or the pop poseurs of the day, U2's appeal was instantly apparent to those who realized there was more to contemporary music than anger and a strange haircut. Today, while the band's college core is still strong, their audience has expanded to include the parents of those college kids—as well as pre-teens weaned on the band's MTV videos.

"U2 is one of the few bands that has grown into an institution," a life-long fan observed. "Think about it. Maybe you have the Beatles, The Stones, The Who, Zeppelin...who else? U2 fits right in there in many ways, and I think they're probably more towards the beginning of their career right now than the end. Their ability to change, to have an almost chameleon-like quality to their music and their personalities has been incredible—a true key to their success. "

Certainly U2's ability to constantly change, to alter their sound, style and appearance from album to album and tour to tour has been one of their most intriguing qualities. While they have frequently been stung by critical barbs from those who have viewed their powerful lyrics and onstage posturings as self-righteous, bordering on the downright pompous, neither the bands critics or their fans could deny the scope of the band's work. Quite simply, U2 is a band that seems to live to challenge and surprise. Their work on **Achtung Baby**, some four years in the making, has shocked many of their long-time supporters with its apparent disregard for many of the "formulaic" ideas of what U2 is—or at least should be.

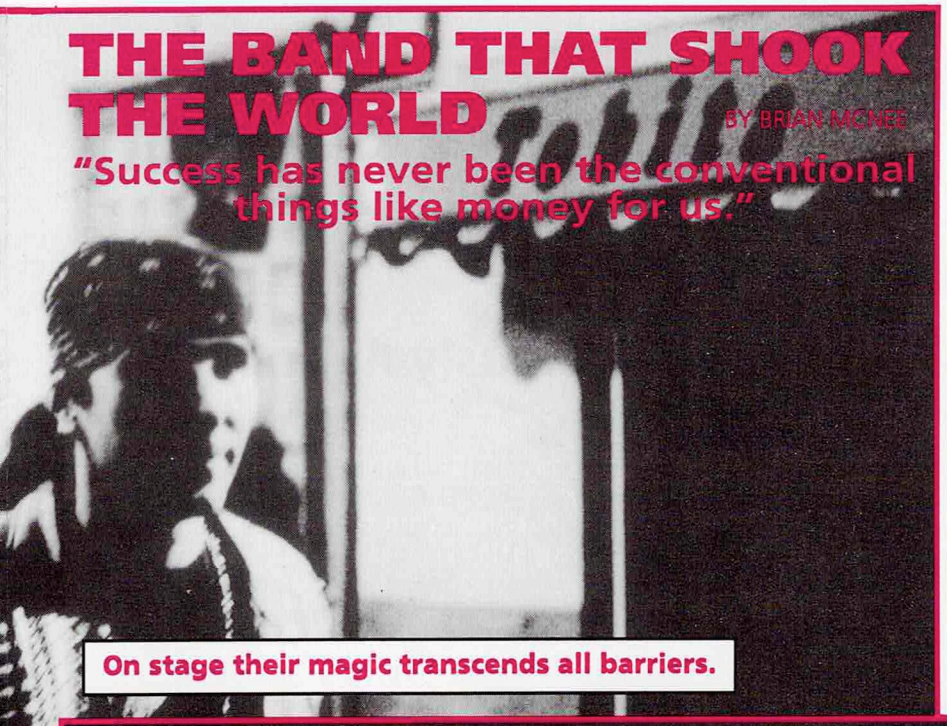
At times it appears that the band is intent on demystifying themselves at the very moment that they create new levels of mystery and suspense. As Bono prances on stage these days (and there is no other way to describe it) decked out in a gold lame jump suit, kissing his own image in a mirror, it can only be interpreted as a parody of the media's perception of the group. But, on the other hand, the band's reluctance to play older material in their new stage show only breeds more contempt from those who claim that U2 is a self-serving unit intent on only personal fulfillment. Fans be damned? It hardly seems the case.

"There was a plan on the band's part for this tour," a spokesperson from their record label said. "Certainly it wasn't designed to be self-serving in any way. But

THE BAND THAT SHOOK THE WORLD

BY BRIAN MCNEE

"Success has never been the conventional things like money for us."



On stage their magic transcends all barriers.

those who claim that they play only songs from **Achtung Baby** for the first 40 minutes of the set as an attempt to show that they will still do as they please are very wrong."

Few bands can create the kind of universal response that U2 now enjoy. Outspoken over injustice all over the world (especially in their native Ireland), and viewed as cultural icons by their millions of supporters, one must wonder if this role is one craved by the band's four members. Certainly the fame and fortune that has come U2's way was neither expected or desired outwardly by any of them. But they've managed the difficult task of attaining mass celebrity while maintaining the integrity that first won them acclaim. Perhaps no other band can enjoy such praise.

"Success is a very strange thing," Mullen said. "Especially for us, it's never been in the conventional things like money. That was never the goal. Our aspirations were a little different, and I imagine they still are."

U2: One of the few bands that has grown into an institution.

STARS TALK ABOUT U2

"To me U2 has always been precariously hanging on the preaching thing."

COMPLIED BY JODI SUMMERS

Few bands are as appreciated and respected by their peers as U2. They have hit a common pulse with mainstreamers, metalheads and alternative rockers which has translated into incredible success. They are both admired and criticized for their political stance—and love them or hate them, everybody is talking about U2...

Political stances shouldn't be a part of the fashion scene. U2 have been successful in the main because they mean what they say, whether it's been political or not. They're very good. They're simply a great band—a fantastic band. If they weren't any good, nobody would take any notice of them. Politically who knows? They say some good things, but the fact is that they are a great band.

Roger Taylor
Queen

U2 is awesome. I like their attitude and the way they write, it's good. It's moving, and soothing, too; you just sit back and relax to their music. I missed them here in L.A. and I was really pissed. I was locked up in the studio. I didn't know they were going to be here until the night before and it was too late then. That really bummed me out.

Taime Downe
Faster Pussycat

The Edge, in particular, has done some cool stuff. I've never been a big fan lyrically of any band that gets up onstage and tries to preach a bit. To me U2 has always been precariously hanging on the preaching thing. The holier-than -thou attitude. There's nothing as boring as having someone stand up on stage and say, "Come on people, love one another." It's almost like saying, "I have, how come you're not up to my level?" If you take a step back, you see that U2 are subject to the same pressures as heavy metal bands. They started off as an alternative band and now they're a major, right down the middle band. They've lost their "alternative" credibility and now they're just a massive band. And I give them credit for sticking to their guns and doing what they want to do."

Gene Simmons
Kiss

U2; I think they've written beautiful music.

Tori Amos

In the so-called disco and Reagan era, there definitely was a turning away from moral and political content in pop music....Then the punk movement came along and blew the lid off all that cultural and moral complacency. Groups like the Clash, U2, Midnight Oil, artists like Peter Gabriel, Sting, Springsteen and especially the emergence of Tracy Chapman, all broke through with some great soul-inspiring music of conscience.....Springsteen and U2 are the most unifying people I've seen the Beatles.

Bonnie Raitt

I personally don't find it wise to delve into subjects like what I think about other bands. U2 may be my favorite band in the world, but I prefer not to speak about things like that. They're people, they live their lives, they do what they do.

Ty Tabor
King's X

Love 'em or hate 'em, U2 have certainly made their mark.

I love U2. I like their sound. I like what they're saying. I like the fact that they're a little rebellious, they're a little anarchist. I like the fact that there are still guys around willing to write and sing what they feel.

Peter Criss
Criss

U2 are awesome. They change with the times. They made their mark in a cool, alternative way and then captured a lot of young people. Then they grew with theose people. They kept gaining fans along the way. They write good music. There's something to be said for a statement band when they're really good.

Brad Smith
Blind Melon

I don't really like Bon Jovi, but he is doing what he really wants to do. It scares me a little bit, but I respect him more than a group like U2 because they're trying to convert the world or be like Jesus Christ. I believe Bon Jovi way before I believe U2.

jet freedom
The Nymphs

I thought they were very special people....there was a kind of driving force there that I hadn't seen before, you know you're going to get something out of that much commitment.

Daniel Lanois

U2 is one of the best groups out today. They present their views and opinions in a way that makes you think and wonder. They are continually changing their style musically and image-wise, and always put out albums that are worth buying. **The Zoo Tour** was one of the best shows I've seen in a long time. U2 are a band that will withstand the test of time and will continue making music well into the future.

Anthony Esposito
Lynch Mob

Of this current era, offhand I can only think of two bands that I would really consider bands—and that's U2 and Def Leppard. My opinion is not reflected in the fact that they happen to be two huge selling bands. They've shown that they have a dedication not only to what they do but to each other as human beings.

In U2's case, no one of them individually was ever a great musician. I remember seeing U2 in 1979, when I was still living in Ireland. I thought none of these guys are really outstanding as individuals; the guitar player didn't play solos...the singer is struggling in parts....the drummer's timekeeping was a little loose; but they wrote great songs and they created a great overall sound. They saw the importance of sticking by each other even though they went through a lot of criticism in the press.

Vivian Campbell
Def Leppard

Their songs are gonna last forever. The only thing is no one's gonna be able to play them. They're hard to figure out, you know?

Bob Dylan

With Bono singing with me on *In A Lifetime*, it would be silly to say it didn't help our career. But it wasn't the intention when we were doing it. It was a kind of suggestion that was thrown in. Within the next week, the song was finished. We were trying to see if there was a contrast in what our two voices were like and if the song was fun to try. We were happy with the end result. It's nice to be able to communicate with other musics. It's the first time I ever dueted with anybody. And it was great for me to do it was such a fantastic singer as Bono.

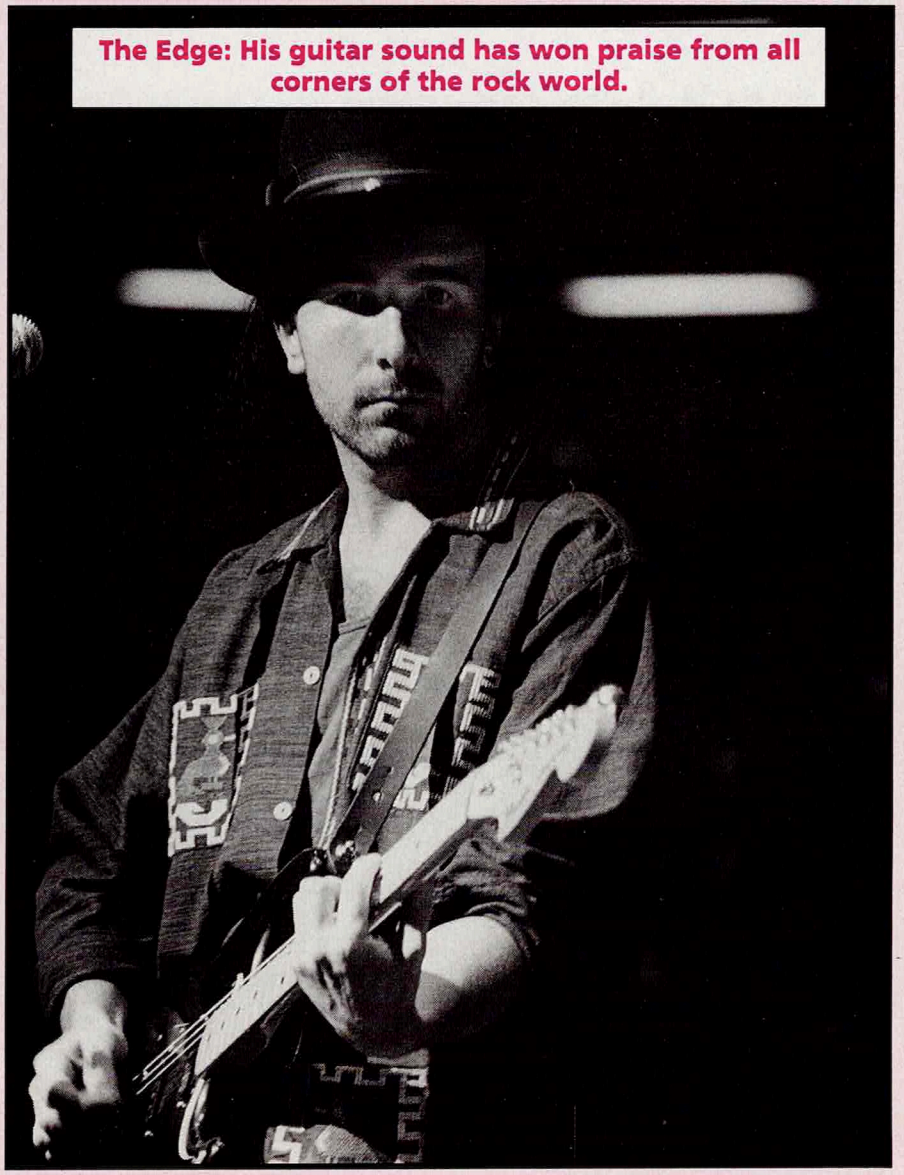
Maire Ni Brennan
Clannad

U2's not a pop group. They are in this for real.

Lou Reed

They told me how to keep myself sane of the road by getting out and not hanging out in the hotel or with the same people all the time. Go out, go to a museum and see a show somewhere just to get away from the rock scene a little bit.

Christina Petro
Bellydancer for U2's *She Moves In Mysterious Ways*



The Edge: His guitar sound has won praise from all corners of the rock world.

PHOTO: BOB LEAFE

A DAY IN THE LIFE OF U2

Our Correspondent Spends St. Patrick's Day In Boston With U2!

BY KEVIN CONNAL

Okay. Reality check; was it a dream this Celtic writer was having or were there really police estimates of 10,000 people cramming Boston's Causeway Street around Boston Garden, scamming, cramming and ramming towards the ancient Boston Garden's box office to beg, plead and do most anything to get the toughest ticket Beantown has ever seen? You see, Boston has a very large and partisan Irish community. Green beer squirted from kegs in all directions. Yes folks, it was Saint Patrick's Day, March 17, 1992, and the world's hottest rock band, U2, was in Bean town, and this was to be no ordinary rock concert. Sure, the 16,000-plus tickets were, for all purposes, gone before they even went on sale a month earlier. Now remember, Boston's Mayor Raymond Flynn hails form Boston's famous Southie area, about as partisan an ethnic space as you'll ever find in any city. So yes, much to the band's dismay, many of these tickets found their way into the hands of the mayor's political cronies, the same politician's that are subtly attacked in many of U2's top songs .

"Look at all these chaps out here. It's really quite flattering, but equally annoying."

In all fairness to U2, the situation was out of their control, and Ireland's greatest rock and roll import was eating up the glory and attention bestowed upon

That's a mighty strange looking limo Bono's riding in.

PHOTO: VINNIE ZUFFANTE/STAR FILE

Just hanging' around

PHOTO: BOB SCOTT/STARFILE

them. Only four nights earlier, they played to a packed house in Worcester, Massachusetts, only 55 miles west of Boston. But this was the one they were waiting for.

"In fact," Bono bluntly pointed out, "we planned this entire tour around playing Boston Garden on Saint Paddy's Day. We were getting pressure from vocalist as his limousine swerves through mid-day traffic, and the relentless following wishing to ring in Ireland's largest day (at least in the U.S. It's not such a big deal in its native land) with their heroes. " I hate to have these people turned away," Bono added. "Look at all the different license plates lining the streets. There's one from Virginia, this is turning into an international event."

There is a cocky sarcasm and cynicism in much of Bono's words these days, often bordering on the cryptic. Yet, it's justifiable when you consider the way the American press turned on him after U2's disc/documentary **Rattle And Hum**. It projected him (and pretty much

PHOTO: MIRJANA/PHOTOFEATURES

many angles to play New York, but Boston is a bit of a home- away- from-home for us. There's a tremendous identity we have with not only the powerful Irish community here but with people of all backgrounds. I think it stems from their working class way of thinking. Boston was the first place we played in your country. Look at all these chaps out here. It's really quite flattering, but equally annoying," says the band's lead

Connecticut, North Dakota."

It kind of made this writer feel like we were playing the game Chevy Chase makes his family play, much to their chagrin and boredom in one of those *Vacation* epics. Bono interrupts my momentary lapse of reasoning, "There are cars here from Vancouver and the Province of Quebec," he muses. "It was scary enough playing to Bostonians-isn't that what you call yourselves? But now

the whole band) as a pompous group of egocentrics who had apparently forgotten where they'd come from. U2 purists who once filled sweaty slam-dancing gigs at New York's Ritz or L.A.'s Roxy while the band tore through reckless versions of *Stories For Boys*, *Out Of Control* or *Gloria* with a passion and energy that every band spends their existence searching for, yet never attains, were sick over the band's commercialization.

After all, only one record earlier, the brilliant **Unforgettable Fire**, found Bono and the boys delivering *BAD*, perhaps their best song ever. It was written about a boyhood buddy of Bono's, who overdosed on heroin in the basement of The Seven Towers Projects in Dublin where they grew up together.

It's a gripping track that is to U2's live set what *Jungleland* once was to Springsteen's; that is the focal point, the core. Passion oozes through the crowds, spiritually touching all who experience it.

Yet **Rattle And Hum** and Bono's highly publicized piss at the foot of a Los Angeles statue had placed these four Irish boys, who could seemingly do no wrong, in a losing situation.

"Yeah, it wasn't one of my brighter moves (urinating on that statue)," Bono said. "But to be scrutinized that closely, because we'd become rock and roll idols, was unbearable at the time. I'm sure you've pissed in public before. Did anybody ever put it into a wire story and have it printed in every city in the world?"

No, I'm always discreet when I piss in public. I never get caught.

Bono laughed and playfully whacked me across the back of my head. "Achtung Baby," he spouted with left fist clenched, "we're gonna show you tonight."

Three hours later, Bono is pacing a backstage dressing area as a stylist tries to tease his lengthy jet black hair. It is complimented by a pair of dark glasses and his stage wardrobe of black on black leather. Minutes later, he is on stage mesmerizing the packed Garden crowd with every shake, move and vocal inflection. As promised, U2 shows me and 16,000 others that night. For all of us, the band included it was a Saint Patrick's Day we'll never forget.

We're still wondering about those limbs.

INXS

ROCKIN' THE WORLD

"A lot of people who didn't think they ever would be affected by AIDS are being affected."

BY LEN MITCHELL

INXS made history Saturday, March 29, when more than 100,000 people turned out to the Centennial Park in Sydney, Australia for **The Concert For Life**, the event organized by INXS, who headlined the all-day show benefitting the Victor Chang Cardiac Research Center and the AIDS Patient Services and Research Center at Syndney's St. Vincent's Hospital. Notably the concert was Centennial Park's largest event since the 1901 celebration of Australia's Federsation anbd, according to the Sydney **Sunday Telegraph**, "Showing it's appreciation with a deafening roar, the audience ignored the light rain falling, as the band went through a repertoire of hits that lasted more than an hour into dusk."

INXS—Andrew Farriss (keyboards), Jon Farriss (drums), Tim Farriss (guitar), Michael Hutchence (lead vocals), Kirk Pengilly (guitar, saxophone), Garry Gary Beers (bassist)—were moved to organize the concert, which also fetured fellow Australian acts Crowded House, Jimmy Barnes, Diesel, Jenny Morris, Ratcat and Yothu Yindi, by the AIDS crisis which has affected Australia, as well as the senseless murder of one of the world's leading heart Specialists, Dr. Victor Chang of St. Vincent's Hospital on July 4, 1991.

He's the man who pioneered the next stage of heart and then heart-lung transplant surgery in Australia and garnered international respect for it. His dream had always been a research center where, the work he and his team at St. Vincent's, could continue developing techniques and expand their understanding of the heart.

Michael Hutchence, pinpointing the AIDS crisis, said, "A lot of people, who didn't think they ever would be affected, are being affected, and people are going to have to find new places in themselves to understand all the facets of AIDS. We're all in this together. I'm also concerned about the truth of the matter: what information we're truly getting, and who's doing what? Are governments really backing medicine to find out what's going on? I don't know. It's hard to say. I have a problem with people going to a store," he adds, "and buying a record with profits going to whatever, and that's all they have to do; it's over and done with, because they listen to the record and they go on with their lives, and it's finished. I mean, that's great in some ways; at least the money is going somewhere. But the thing is, you have to approach it from a different angle sometimes which is what we tried to do here with this concert—we're the least of it. The people of Australia are the important ones and they are the ones who should feel a sense of purpose. We just organized it. So you can't put all the responsibility on the performers; I don't want people think, 'Oh, INXS is taking care of it all. The world is a better place now because our heroes in the rock bands are looking after all the problems.' That's not the way it is.

Added Andrew Farriss, "The scary part is not the origin of AIDS, but where does it end? Because now you're talking about genocide, something that's out of control. Something that could eat us all up. There's also the fear that an awful sort of inhumane attitude develops where people begin to think, 'Oh, they're not fit to be part of society; they're different from the rest of us.' That's to the point where you no longer see AIDS victims as being living, caring people, but rather an infected species. And that's scary crap when you begin talking like that. People are people and Australian people with AIDS are no different than American people with AIDS. And European people are no different from African people, and it goes on and on."

At **The Concert For Life**, INXS performed classic songs from their multi-platinum career, alongside new material—the rocking *Heaven Sent* and *All Around*, plus the stirring ballad, *Baby Don't Cry*, which featured a surprise vocal guest appearance by Australian rocker Jimmy Barnes.

MICHAEL HUTCHENCE

PHOTO: PAUL NATKIN/PHOTOFEATURES

THE CURE

WISH YOU WERE HERE

Wish Catapults Robert Smith & Co. Back To The Top

BY MARK HARDY

If Robert Smith had a teenage dream, it probably featured him running away from giant spiders and falling off cliffs in wardrobes full of water. He probably didn't dream about forming a group that would sell millions of records all over the world: but both came true!

When Robert Smith, Lol Tolhurst and Michael Dempsey played their first gig together in 1976, their sights weren't set much further than their hometown of Crawley in Sussex, but when an ad in the music press asked "Wanna Be A Recording Star?" they swiftly decided "Yes." By 1978, they had written their classic and controversial first single, *Killing An Arab*, the song inspired by Albert Camus' book **The Stranger**. And it took an outsider, New Zealand-born Chris Parry, to spot their potential. He signed The Cure to Fiction, his own label, and invested hope and thoughts of future glory in their moody, atmospheric sound.

In 1979, their debut LP, **Three Imaginary Boys** was deemed a "masterful debut, a distinctive sound running the gamut of moods from anger to wistfulness" by a music press eager to hook up with the next big thing after punk.

From the beginning, at a stage when most groups were focusing on home territory, they toured the world. They built up an international fan base, gradually reaching more and more friendly ears. They toured America for the first time in 1980 and already found a healthy cult following. After the release of their second LP, the introspective, atmospheric **Seventeen Seconds**, they toured Europe, and then went on to break house records in Australia and New Zealand. These years of touring provided the foundations of their subsequent success.

1981 was the "difficult third album" period and Smith became immersed in morbid thoughts, resulting in the dark, intense songs of **Faith**. He said, rather prophetically at the time, "we're not mainstream and we never will be unless the mainstream changes to us." This uncompromising stance continued through to their fourth album, **Pornography**, released in May '82, a record inspired by an insanity which many found heavy and unfathomable. But this was all nectar to the band's fans, and the album became their most successful to date. Hindsight has proved it was an important stage in The Cure's career even if, at the time, the confrontational nature of the songs affected many line-up changes. Rows and bouts of extreme behavior became common, but this only exemplified their passionate nature, and something positive always emerged from what seemed like utter destruction.

After the intensity of **Pornography**, The Cure made their first dance single (*Let's Go To Bed*) and linked up with video director Tim Pope. This first glimpse of Robert's new tragicomic video persona proved to be the beginning of the long and fruitful relationship.

In 1983, Robert took a break to play with Siouxie and the Banshees and then formed the offshoot project **The Glove** with Steven Severin. But The Cure went through another rebirth with the dream-inspired *The Walk* (their first UK Top 20 single), *The Love Cats* inspired by Disney cartoon film **The Aristocrats**. Its absurd humor and pop accessibility took it right to #7 on the charts, aided by the best-yet Tim Pope video. A new audience was being exposed to the strange world of The Cure.

Smith continued to work with the Banshees in 1984 but his commitment to The Cure soon took precedence. Their next LP, **The Top**, descended once more into the dark side. In 1985, a circle was completed when Simon Gallup along with original member Porl Thompson rejoined the group, and the presence of old friends resulted in **The Head On The Door** LP. Their popularity was escalating worldwide. In September they headlined a sold-out Wembley Arena and the single *Close To Me*, yielded one of their best-known videos, which showed the band falling off a cliff and drowning in a wardrobe!

Their July 1986 US tour attracted an enormous amount of attention, culminating when a lovelorn fan jumped on stage in LA and repeatedly stabbed himself. The 18,000-strong audience thought it was part of the act. The group was stunned. Such is life when you are dubbed "the leaders of the gloom movement" in America.

The group's first South American tour began March 1987 in Argentina, where The Cure played two shows in a 20,000 capacity football stadium in Buenos Aires. Fans without tickets started a riot outside and the band were put under siege. They flew on to Brazil for eight more concerts: they were a wild success, and subsequently sold 400,000 LP's in South America. They returned to London triumphant but dazed for the release of *The Cure In Orange*, a film directed by Tim Pope documenting their Autumn 1986 concert in Orange, Provence, in an amphitheater filled with 8,000 adoring fans.

The double LP, **Kiss Me, Kiss Me, Kiss Me** went on to sell two million copies worldwide.

After an 18 month gap, The Cure released **Disintegration** and had their first pop single success with *Love Song*, which rose all the way to #2 in the Billboard singles chart. It was their biggest hit to date, and they had now registered at least one hit for every year of the decade. However, mounting success brought further changes; original member Lol Tolhurst departed, just before the aptly named **Disintegration** was released. **Disintegration** was an unexpected return to the darker side of the Cure psyche. It fulfilled its commercial promise on both sides of the Atlantic and paved the way for the 50-date Prayer Tour of Europe, which played to 360,000 people, and an even more massive US tour, which played to over half a million. Flying was out of the question, so the group took the QE2 to their shows in America, including sold out performances at Giant Stadium and Dodger Stadium. Curemania swept America.

In 1990 keyboard player of two years Roger O'Donnell then departed, and was replaced by long-standing guitar roadie Perry Bamonte, who completed the group's current line-up.

In September, the band announced the release of an album of remixed tracks, **Mixed Up**, a delicious melange of re-recordings, remixes, deleted 12-inch mixes and a new song, *Never Enough*. It was worked on by a range of hot remixers/producers including Paul Oakenfold, Mark Saunders, Bryan "Chuck" New and William Orbit, with each choosing their favorite Cure song to strip down and rework. Smith pronounced it the perfect party record for drunk Cure fans"!

On January 17, 1991, The Cure played a secret gig in London billed as The Five Imaginary Boys. Two days later they headlined Wembley as part of the Great British Music Weekend. These shows became the cornerstones of their documentary video and pay-per-view special, **The Cure Play Out**, which was compiled and produced by the band themselves. The highlight of the video, and indeed the year, was the BRITS Awards ceremony, where the UK music industry finally acknowledged The Cure's enormous contribution, and Roger Daltrey presented their award for Best British Band.

The Cure have now released **Wish**. The first two singles off the album are *High* and *Friday I'm In Love*. One thing is sure: The Cure will never be mainstream. But, as Smith predicted, the mainstream has changed to accommodate them. Robert Smith may not have had a teenage dream about joining a group and selling millions of records, but that is what has happened.

THE CURE

THE ZOO TV TOUR

A Pictorial Report

PHOTO: ANNAMARIA DISANTO

The Edge: "We have played with a great deal of passion."

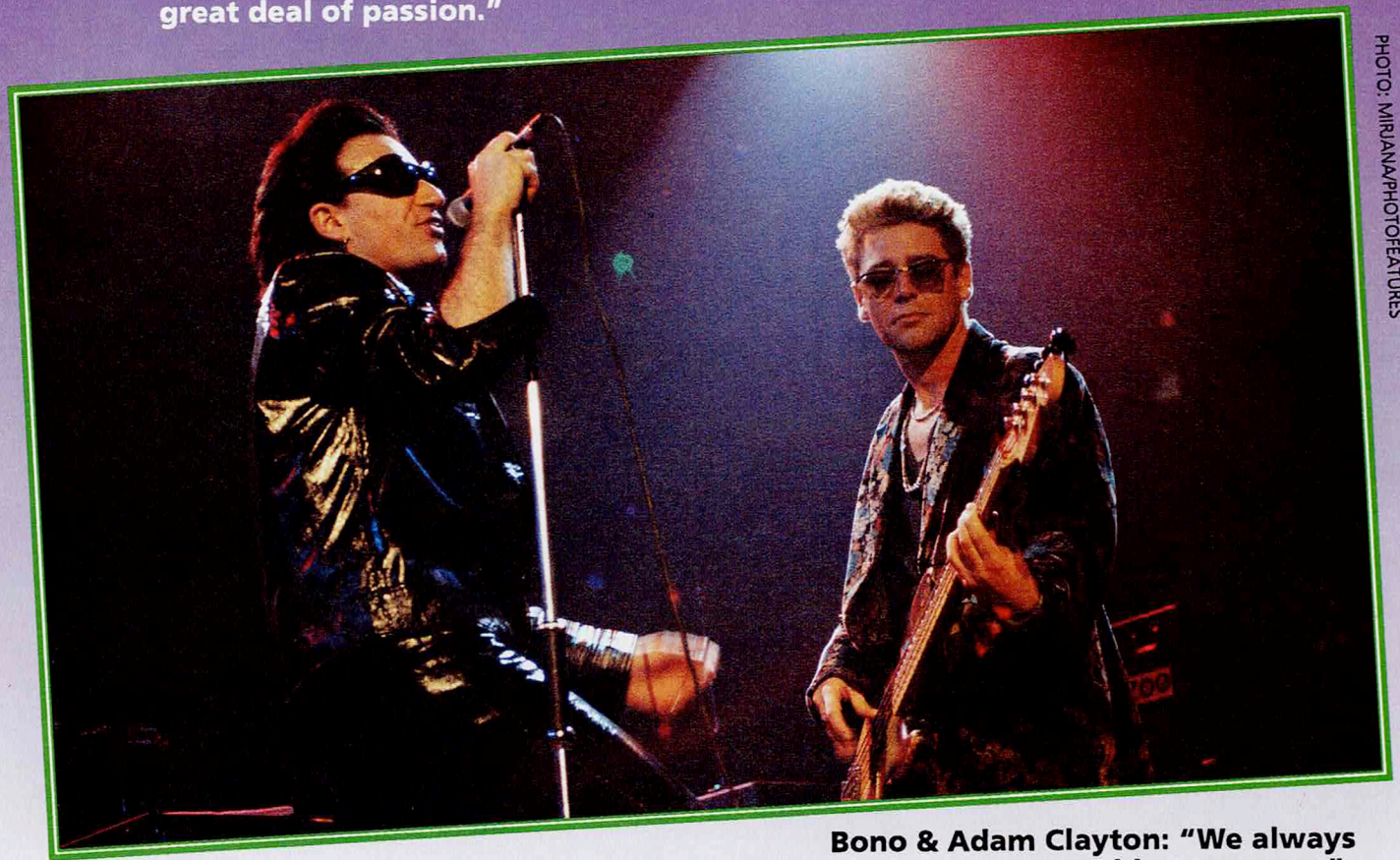


PHOTO: MIRJANA/PHOTOFEATURES

Bono & Adam Clayton: "We always feel there's something to prove."

PHOTO: KEN SETTLE

BONO

THE EDGE

PHOTO: GEORGE DeSOTA

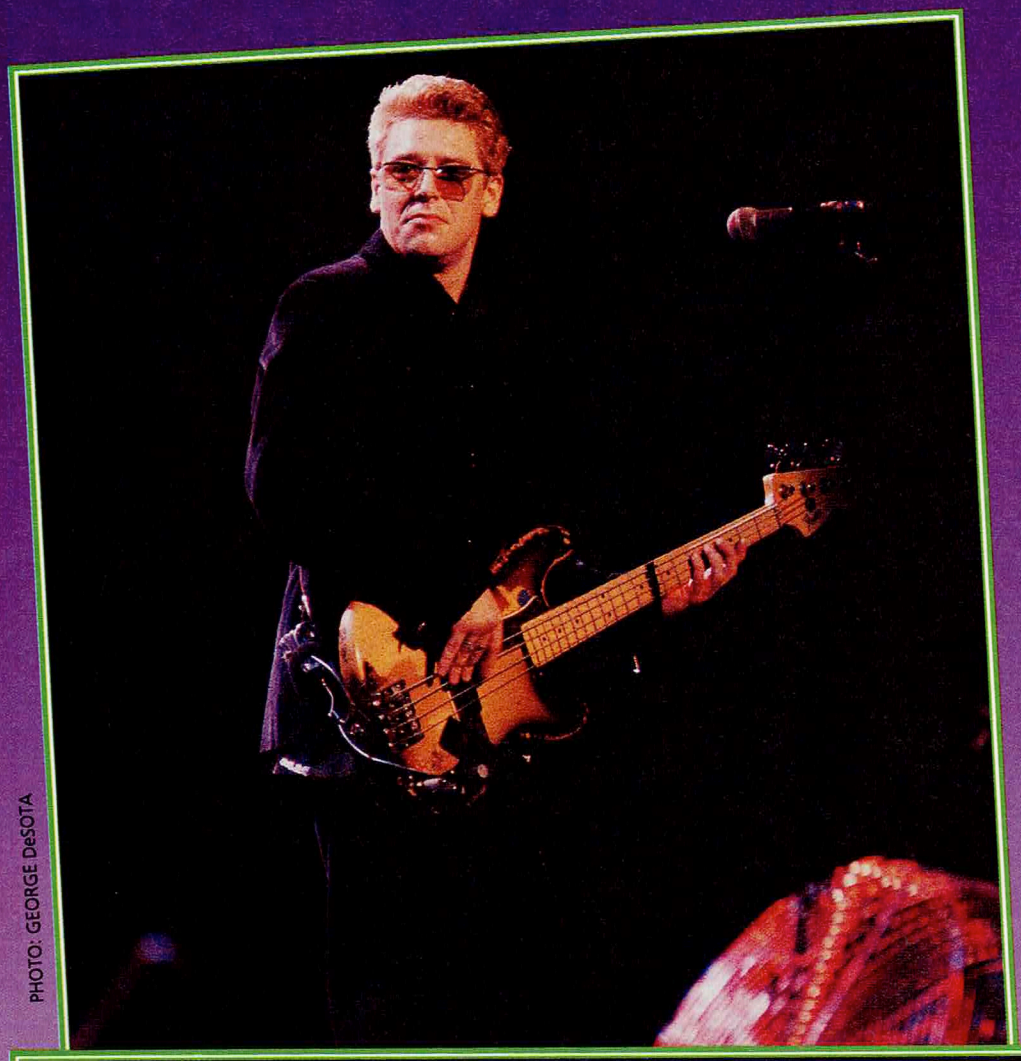


PHOTO: GEORGE DeSOTA

Adam Clayton: "All of us have a good system for dealing with everyday life while on tour."

Larry Mullen Jr.: "Your goal is just to try and stay healthy and happy."

PHOTO: GEORGE DeSOTA

BONO

PHOTO: KEN SETTLE

THE EDGE
PHOTO: BOB LEAFE

"A Band Needs To Evolve..."

Joey Allen *of Warrant*

Many musicians would be content to play it safe once they've achieved multi-platinum status by staying with the same style that got them there. Not Warrant. Their new album, "*Dog Eat Dog*" displays "a more serious, more lyrical, more mature" side of the band that will definitely impress those who have overlooked Warrant's music because of their overwhelming video presence.

Over the past few years, our work with Warrant and other frontline bands has helped us to evolve as well. Our enthusiasm for change and new ideas has made Ibanez RG500 and RG700 guitars the unchallenged standard in Rock and Metal. And our European-designed AFR basses, fixed bridge 470S guitars, and our new RT450 with non-locking tremolo all reflect some of the exciting new directions in Rock.

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Joey Allen
w/RG565 prototype

Erik Turner
w/USA Custom

Jerry Dixon
w/AFR Affirma bass